Kine WEEKLY

NATIONAL PROPAGANDA IN THE NEWS REEL

See page 3

WANT TO JOIN THE HIT-A-WEEK CLUB?

-all Those in Favour Say

Members of the Friendly Fraternity are breaking records week after week with . . . BOOM TOWN, BITTER SWEET, LITTLE NELLIE KELLY, MEN OF BOYS TOWN, ANDY HARDY'S PRIVATE SECRETARY, A WOMAN'S FACE, LOVE CRAZY, ZIEGFELD GIRL, BILLY THE KID and many, many more giant box-office magnets from the industry's foremost studio . . . Leo never lets you down!

METRO-GOLDWYN-MAYER !

WEST COUNTRY EXHIBITORS AND PROPAGANDA
See page 14

Kinematograph WEEKLY

No. 1803 Thursday, November 6, 1941. Vol. 297

IDEAL KINEMA WITH THIS ISSUE

CO-ORDINATE ALL WAR PROPAGANDA

Exhibitor Demand

M. OF I. AS SOLE CHANNEL OF NEGOTIATION

THE growing irritation of the exhibitor at the number of appeals for free screen time has resulted in a request that distribution of all propaganda films should be controlled by the Ministry of Information.

A further suggestion is made that the production of such subjects should be the responsibility of the Ministry, which should co-ordinate the production of all Government departments.

Control of these activities should be effected by a representative Committee representing the Government departments and the trade organisations concerned.

The need for a complete co-ordination of all film production (loosely known as propaganda) is emphasised by the revelations made at the last meeting of the Devon and Cornwall Branch of the C.E.A.

Complaint was made of the individual approaches to exhibitors made by the Home Security organisation for the showing of films other than those covered by the C.E.A. agreement with the Ministry of Information.

The concern of West Country exhibitors with the increasing demand upon free screen time is indicated in their appeal to C.E.A. headquarters.

One significant suggestion was made during the discussion that "all propaganda films should be issued by the Ministry of Information."

Exhibitor Difficulties

If this could be arranged, the difficulties of the exhibitors in arranging the presentation of such films could be considerably eased, but it would not solve the problem of quality, which is of prime consideration, nor would it simplify the release arrangements of those M. of I. subjects which have frequently been criticised by the exhibitor.

It is obvious that the time is ripe for a complete reorganisation of the procedure governing the production and presentation of these subjects.

The exhibitors demand to deal only with one Government department—the Ministry of Information is logical and it is essential, if full advantage is to be taken of the film war effort, that it should be properly organised. Exhibitors should not be called upon to deal direct with each Service or other department which considers the film to be the ideal method of spreading its own propaganda. Conversely, the M. of I. should not be expected to sponsor films over the production of which it has had no control.

Constructive Suggestions

This envisages the centralisation control of all phases of film propaganda, and the following sugestions are made:—

(*a*) Every film, propaganda or documentary, dealing with the war effort should be released by the M. of I.; the physical distribution details can be worked out by a committee representing the M. of I., the K.R.S. and C.E.A.

(*b*) All production to be supervised by the M. of I. with no important alteration in the procedure in the production of propaganda. Services and Government departments still to possess freedom of action in initiating schemes and planning their treatment, but the M. of I. should be responsible for the definitive approval of the final working script.

(*c*) Costs should be stabilised under the headings of (1) Non-sync. films with commentary, (2) sound films, and (3) colour films.

(*d*) While the M. of I. should be nominally in control and be the channel of communication with exhibitors, its executive function would be discharged by a committee representing the Services, the

Continued on page 18 col. 2

Gaumont-British Control

FINANCIAL EXPERT'S ANALYSIS

By Our City Editor

APPARENTLY we may never know officially what the brothers Ostrer were paid for the control of the £13,000,000 Gaumont-British Picture Corporation, although the figure is said to be £750,000 to £800,000

The only official evidence that the deal has taken place is an announcement by the Gaumont-British Picture Corporation and one by the Metropolis and Bradford Trust, referring to the change in directors.

This form of announcement was clever. It leaves no doubt that the control has changed hands; but it will not be unexpected if some of the 10,000 shareholders want to know more about it.

Control of Gaumont-British rests in 5,100 "A" shares of Metropolis and Bradford Trust, which, it is currently reported, have just changed hands at over £150 a share.

The Government's Eye

In view of the close watch over kinematograph affairs taken by the Board of Trade since the outbreak of war, it is more than possible that the deal has been approved in official quarters. But some of the shareholders who put up the bulk of the money, of which £3,000,000 has been without di idend for years, are entitled to know more than has been vouchsafed them.

No doubt all sorts of changes will take place, and probably they will eventually rebound to the benefit of shareholders.

But in the meantime people interested in the company are asking one or two questions.

What for instance has happened to the Board of Trade investigation which was started before the outbreak of war? Is that going to be allowed to lapse? If so, why?

What will be the relation of the Gaumont-British Corporation to the Odeon group, of which both Mr. Rank and Mr. Farrow are directors?

These and other questions relating to the past affairs of the group should be answered.

There seems to be much more behind this development than appears on the surface. It follows close on the heels of the big changes in the Associated British Picture Corporation group, after the death of John Maxwell.

If Odeon is to come within the orbit of the Gaumont a big proportion of the British film Industry will be under one banner, and it is probable that the difficulties of the numerous smaller groups will be heightened.

The anxiety which has been increasingly exhibited by the independents will obviously

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RANK—DEUTSCH—WOOLF

Sponsor Soskin Epic "The Day Will Dawn"

It can now be officially stated that the new Paul Soskin production, "The Day Will Dawn," is sponsored by British Film Makers, at the head of which powerful combine stand Arthur Rank, Oscar Deutsch and C. M. Woolf and General Film Distributors will handle the picture.

The epic dimensions of the subject, shooting on which started at Denham on Saturday, demanded a front-rank production, and this is now assured by the potent collaboration of the sponsors, "The Day Will Dawn" looming as one of the most important films of recent years.

CAN NEWSREELS MAINTAIN THEIR INDIVIDUALITY?

"Kine." Article Arouses Widespread Interest

SUGGESTIONS in these columns last week for what we hoped would be the betterment of the newsreels both from news and propaganda angles have received striking support from the News and Specialised Theatre Association and Corry W. Fennell the proprietor of important Newsreel kinemas in the provinces.

The article has also brought a letter from the Newsreel Association in which our view is strongly criticised.

As our attitude was dictated solely by the desire to see more effective results for the efforts made, we regret that the aim of our article has not been appreciated, but, recognising the right of our readers to hear both sides, we append the letters in full.

"STEREOTYPED NEWS ITEMS DUPLICATED"

Say News Theatre Assoc.

SIR,—I have read your article on the failure of the newsreels with interest. It is a matter of grave concern to the members of this Association that since the outbreak of war the newsreels have been poor in quality and characterised by duplication of stereotyped news items drawn from a limited field of subjects. In particular there has been a shortage of news from foreign sources and notably America and the Russian front.

In the opinion of this Association the fault lies with the rota system, which has killed initiative and enterprise, and the remedy lies with the M. of I., who, we understand, has imposed this system and made no serious effort to provide adequate facilities for the newsreel companies.

The Films Division has instead been content to pursue a policy of propaganda through five-minute and other films and seems unaware of the potentialities of the newsreels and the importance of a first-class news service to-day.

The members of this Association, through their daily contact with the public, are aware of the disappointment which has been expressed and the opportunity which is being missed, and have repeatedly drawn the attention of the Minister of Information to this.

It is through no fault of his own that the Englishman is to-day accused of insularity and complacency. It is, we submit, the fault of responsible officials who have failed to provide a news service, and particularly a film news service, which would keep the public in full touch with the march of events and make them aware both of the nature of the struggle in which they are engaged and the sustained effort which is required. Public interest in news is quickened and encouraged in war time, and it is essential in a great democracy that the newsreels should be worthy of their past achievements and of the country to-day.

D. M. VAUGHAN,
General Secretary,
News Theatre Association.
31, *Dover Street, W.1.*

RECIPE FOR THE WAR TIME NEWSREEL

by Corry W. Fennell

SIR,—The KINE. WEEKLY suggests in its leading article of October 30 that control of newsreels should be taken out of the hands of the Films Division of the M. of I. and placed into the hands of the News Division of the M. of I. It would certainly be a

Continued on page 18, col. 4

"OUR BUSINESS IS NOT PROPAGANDA"

The Newsreels Attitude

SIR,—With reference to the article in the current issue of your journal under the heading "Failure of Newsreels as Propaganda," my Council are equaly of the opinion that the KINEMATOGRAPH WEEKLY has itself failed in three fundamental directions:—

(a) In its interpretation of the true function of newsreels.

(b) In its function as a trade organ in advocating what amounts to close Government control of an integral part of the kinema Industry.

(c) In giving circulation to statements that are inaccurate, out-of-date, and illogical from the viewpoint of newsreel organisation.

The trror in relation to (a) is understandable and might be excusable in those denied access to the full facts, inasmuch as the newsreels like most other well-disposed organisations and individuals, have spared no pains to forward the national interest in every way in their power, but no one should know better than the KINEMATOGRAPH WEEKLY that the main function of this important part of the great kinema industry is to present up-to-date news in a factual and entertaining way. **Its business is not, and must never be allowed to be, that of propaganda.**

Obviously, the newsreel wields immense influence in enlightening public opinion, but its qualities in this direction would become nugatory were any form of direct Government control to be established.

(b) After the many attempts that have been made in one way or other by various authorities, and over a long period of time, to fasten the dead hand of bureaucratic concontrol on our industry, it is indeed amazing, even in these critical times, to find that a Trade organ that has invariably fought on behalf of the freedom of the industry with a will equal to the best should now advance the opinion that there is "inadequate control."

(c) Your article states "the ineffective treatment of British news in foreign countries is illustrated by the almost infinitesimal footage accorded by the American newsreel to the British war effort. This is due to the weakness of material and its undramatic and pedestrian presentation."

Our answer to this assertion is the definite statement that an extremely fine showing of British material has been given by all American newsreels, who present the material in their own way, and no control or otherwise on this side of the Atlantic could alter that fact.

Your further statement that "the control of newsreels is vested in the Films Division of the Ministry of Information" is equally erroneous, and serves merely to show how ill informed your contributor is, as the only control of which the film companies are aware is that of security censorship.

You go on to say that no one em-

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Ministry Double-Crosses Renter

AMAZING "TARGET" DISCLOSURE

AN extraordinary procedure was reported to the Council of the K.R.S. at its meeting on Tuesday, whereby "Target for To-night" in abbreviated form was shown in certain workshop and welfare centre kinemas in competition with kinemas which had booked and were running the film.

The method by which this was done was alleged to be that a copy of the film which was being shown at a London kinema was borrowed, in breach of the contract, by officials of the Ministry of Supply.

A dupe negative was then made, and prints taken and screened in the kinemas of workshops and factories operating under the Ministry.

It was stated that it had been agreed that no screening of any film issued through the Ministry of Information for exhibition in public kinemas should be available for non-theatrical screening until a period of six months had elapsed, this being a definite agreement between the M. of I. and the C.E.A.

In the present case the renters of the film had not supplied a copy for this purpose, the print having been obtained by means which, it was alleged, was irregular.

It was suggested at the meeting that this was a situation which the Ministry of Information and the Ministry of Supply should investigate with a view to remedy and recompense.

Britain's Winged Army
ON
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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PROPAGANDA AND NEWSREEL

NOT for the first time in recent months that very awkward word propaganda has caused a certain amount of dissension betwen people who are, after all, travelling on the same road with the same ideals. In war time we have to realise that all factual representations of a country's efforts are propaganda, and the better the quality the more successful it is.

It is not necessary to protest that we are all at one in appreciating the need for putting the nation's life, its aspirations and its achievements before the widest possible public, and we must always remember that to-day a vast number of the people we desire to see our films are amongst the overseas populations.

Furthermore, except in a few stricken areas, our own kinemas are showing to bigger audiences than ever before, and this means that more and more patrons seek screen entertainment more than once a week. Naturally, therefore, we feel that there is a distinct call for greater individuality on the part of our newsreels. And yet, such is the trend of modern conditions of production, they are being forced into a system which means something dangerously near uniformity of subject, even though each exercises as far as it can its own style of treatment.

Overriding everything, of course, is the censorship of the Service Departments, and we all recognise the prime duty of obeying any demand made in the name of national security. This brings in the Ministry of Information as an integral factor in the organisation which supplies news as well as propaganda to the kinema-going public.

Not everybody is satisfied that the M. of I. typifies the alert imagination that we associate with, say, a daily paper's news editor. Perhaps that is an almost impossible quality to demand from any Government Department. At the same time, that ideal might well be kept before us, and if we cannot attain it, we should at least struggle in that direction.

It is not necessary to tell us of the handicaps under which the producers of newsreels are working to-day—any newspaper man knows only too well what it must mean when they have to offer their clients in a ten-minute run world-wide coverage of a world-wide and almost permanent crisis.

Obviously the rota method is an essential in the circumstances. The anxious desire, however, is to see that this does not entail uniformity, and in spite of every endeavour this danger persists.

To cater for the patron in such a way that he will never willingly miss the news is a hard task, and it is made no easier by the conditions under which newsreel production is now perforce carried on.

Tradition is a great feature in the maintaining of standards, and our newsreels have a fine record. What they have to put up with nowadays, the enormous demands on their resources and the rigid supervision of the censors is enough to explain why their individuality is in danger, but the fight for it is worth carrying on. It is in the intangible assets—the vision which anticipates and prepares against a new development, the treatment which reveals the relation between two apparently unconnected events—that their opportunity offers itself.

Long Shots

K.R.S. "BREEZINESS"—THE NEW G.-B. CHAIRMAN—R.A.F. RECRUITS—REASON FOR RIVERSIDE RUIN—CORROBORATION FROM CAIRO

THE K.R.S. Council meeting on Tuesday had all the characteristics of a variable April day. Shafts of wit and unroarious bursts of laughter in which everyone jointed alternated with fiercely uttered criticism, vigorous phrase and shattering statement and counter-statement.

WERE it not that the Press is admitted to the K.R.S. deliberations and allowed to report only on the condition that it mentions no names it would be good to report the brilliant shots which convulsed the gathering at times, but as these would involve the mention of names to give the cross-talk relish the eager reporter must cramp his ready hand.

THE old Latin tag " panem et circenses " comes vividly to mind in a happier interpretation with the appointment of J. A. Rank as chairman of Gaumont-British Picture Corporation, following upon the new acquisition of Metropolis and Bradford stock by the new G.F.D. group. Not that Mr. Rank is new to the " circenses " activity; his former chairmanship of British National films will be remembered; as well as his deep interest in the production of religious films. The " panem " side is, of course, his membership of the great milling family.

ISIDORE OSTRER, whom he succeeds, has been as chairman of G.-B. one of the Industry's most enigmatic figures, combining a flair for finance with the quiet aloofness of a mystic. I well remember the story told me by an American pressman who boarded Mr. Ostrer's liner as it reached New York. A colleague asked him anxiously, " Who's the poet? "

C. M. WOOLF, who becomes co-managing director, has risen to the new situation with something almost amounting to boyish eagerness. I met him at a meeting this week and have never seen him so alert in seizing upon new situations and so active in dealing with problems. This augurs well for a vigorous conduct of the business of this company of which he has taken control.

ALL sorts of stories and dark hints of a merger between Gaumont-British and Odeon Theatres have been current both in Wardour Street and Throgmorton Street during the past week. These, however, can be given their quietus; C. M. having stated definitely that the rumours are entirely without foundation.

SYMPATHY will be felt with Sidney Bernstein, ho has had to interrupt his work in the Films Division of the Ministry of Information owing to heart strain due to overwork. He has been ordered a month's rest by his medical adviser.

SIDNEY, whose knowledge of the Trade has been of the greatest value in the Films Division, gave up his kinema interests to become an unsalaried Civil Servant. He recently made a double crossing of the Atlantic by bomber when he visited America in connection with the distribution arrangements of " Target For To-Night."

FROM an entirely unexpected source there came to hand this week a strong confirmation of the statement in last week's KINE. that our newsreels could not be compared, from the propaganda point of view, with those of Nazi Germany. A special correspondent of the *Daily Herald*, cabling from Cairo on Monday last and reporting upon the screening of British and German newsreels in that city, declared that, having seen both, " with the best will in the world I must hand it to the Germans every time."

C. M. WOOLF,
New Managing Director of Gaumont-British

" NAZI productions," he states, " won in speed, plausibility, plenty of action and great technical slickness. Neutral capitals, where both British and German films are being shown, are certainly going to be impressed by the German, rather than the British. Our propaganda must be better than this."

J. B. HIGHAM, area administrator of the Kent Theatres for Odeon, is leaving next week to join the R.A.F. as a Pilot Officer. On Tuesday morning at the Odeon, Leicester Square, the managers of his area made him a presentation in the form of a travelling clock and a motor rug. An atmosphere of good will pervaded the gathering, and P./O. Higham has the satisfaction of knowing that he carries with him the good wishes of all those whom he has contacted in his territory.

PETER NORMAN WRIGHT, vice-chairman of the South Wales and Monmouthshire branch, C.E.A., is receiving the congratulations of his confrères on obtaining a commission in the R.A.F. He returns from leave to his new duties this week.

SORRY to hear that the industrious George King is confined to bed with a severe chill, possibly contracted while on one of his seemingly endless location searches for " The Anzacs Ride Again." This certainly offers him a tough proposition.

MEANWHILE, in view of the probable sending of a British aviation unit to Australia, cables are still flashing between London, Hollywood, and the Dominion, while constant contact is kept with the authorities here. George must be very pleased that " The First of the Few " is now so well under way, and we hope he does as good a job with the launching of the Anzacs' epic.

FEW inconveniences assert themselves with the exactitude of one which recently confronted Frank Randall, engaged at Riverside Studios with Harry Korris and Bob Vincent in making " Somewhere in Camp " with the Happidrome gang.

JUST as everything was ready for a scene in which the sergeants' mess was due for a real lively smashing up at the hands of the Happidrome mob, Frank was handed his call-up for his medical. It required his presence in Manchester at the very minute that he received it, delay having been caused by incorrect address. That smashing-up scene was wonderful.

THE gas industry has on various occasions distinguished itself by having films made which perform a public service and draw attention to the advantages of gas cooking at the same time. This week a film has been screened to an influential public which admirably continues this excellent tradition.

IT is entitled " Eating at Work," and Strand Film Co., Ltd., with Ralph Bond director, and Edgar Anstey assisting, have made a very attractive picture. It shows how fuel, food and labour are saved by the establishment of workers' canteens, on the grounds that it is easier to cook in one kitchen for a thousand people than in a thousand home kitchens.

IN the KINE. of October 30, under " Company Notes and News," it was stated that Dudley E. Gibbs had taken the position of secretary to Granat Realisations, Ltd. Mr. Gibbs would like it to be known that he was not able to accept this position, the announcement of his appointment having been made before his decision was finally reached.

DONALD SHAVE, of the Forum, Ealing, a KINE. subscriber of very long standing, throws out a suggestion which demands our earnest consideration. Referring to our monthly list of Trade shows and film releases, he puts forward for consideration the possibility of arranging our film releases in " date of release " order rather than alphabetically. This, he says, will enable him to see what is available on any given date.

WELL, the laws of the Medes and Persians which change not have no part in the KINE. psychology; we are always open to consider fresh ideas. So if other readers feel that this would be an advantage, will they please say so?

FURTHER than that, any suggestion from any reader which he (or she—and the shes are increasing) feels would lead to an easier assimilation of news or a better recognition of facts or figures, let him (or her) send us a line. The necessity to economise paper just at the moment is our only serious hindrance to carrying out any fresh idea.

FRAGRANT memories of Edwardian London are awakened by the news that a beautiful actress who was at one time George Alexander's leading lady is a film extra in Robert Donat's " The Young Mr. Pitt."

BEFORE she left the stage (during that time she was Princess Flavia in " The Prisoner of Zenda ") and went to live in China and Borneo, Gertrude Maesmore-Morris rode to the theatre in a hansom, a vehicle which has disappeared from London streets. Now she is acting again, and in films, and in the Donat film is lady-in-waiting to Queen Charlotte.

THOSE who remember our own Alex. Martin, of the KINE. in its pre-war days, will be interested to know that he is now an R.N.R. lieutenant with a trawler under his command, carrying out the dangerous business of mine-sweeping. When he comes back after the war, get him to tell you of the time when he thought he had been machine-gunned in his stern sheets—or was it shirts?

LITTLE has been heard of the invaluable work of the Colonial Film Unit, whose activities are now very much in demand for the production of propaganda films among the native races, chiefly African. I am told that these subjects, which require specialised treatment so as not to offend native prejudices or confuse their reception of the subject, have a regular audience running into millions. George Pearson, of " Squibs " fame, is in charge of the unit, with W. Sellers, M.B.E., acting as co-producer.

SEE Hugh McDermott in his graceful rôle in " The Young Mr. Pitt," and then try to think of this six-footer in the various occupations he has filled since he left his native Edinburgh years ago.

GOLF professional in Scotland and Lancashire, policeman trailing pickpockets and cardsharpers in Musselburgh, honorary inspector of police, golf champion and county club manager in Guatemala, these are pickings from a past which has included assisting James Fitzpatrick in Travel Talks and acting the rôle of " Stanley," 110 miles up the Zambesi river.

THE STROLLER.

FURTHER WARNER RE-ALIGNMENT

Kine. New York Cable from Motion Picture Daily

FURTHER WARNER RE-ALIGNMENT.—Joseph Bernhard is named Vice-President and General Manager of Warners, retaining also the Presidency of Warner Theatres and names Harry Kalmine, former zone head, Assistant General Manager of circuit. Mort Blumenstock, Eastern advertising and Publicity head, is promoted to National Advertising Manager and co-ordinator of sales promotion and merchandising. Robert Taplinger, now studio publicity head, is named National Publicity Manager, replaced at the Studio by Alex. Evelove, former assistant.

NEUTRALITY DEBATE in Senate causes indefinite delay in resumption, if not discarding, of film propaganda probe.

ASCAP RETURNS to major networks with new agreement signed. Music has been off the radio since January 1.

FITZGIBBONS, Famous Players Canadian Head, describes war time rôle of industry in Canada. Speaking in New York he declares all the industry must justify the right to existence in a nation at war.

PARAMOUNT PROFIT for thirty-nine weeks to October 4 estimated at $7,450,000; this compares with $3,810,000, the previous corresponding period. The third quarter net is estimated at over $3,000,000.

SAM GOLDWYN, Alex. Korda, David Selznick and Walter Wanger are forming a producer organisation apart from Hays office. Coast independents choose James Allen, U.S. Justice Department, as director.

MOST DISTRIBUTORS endorse Allied States industry unity plans; arrangements are maturing.

M-G-M WILL MAKE " Random Harvest " in Hollywood instead of England.

Close-Ups

By

— Screencomber —

TALLY-HO, CAVIARE!

THIS department proudly announces it had a caviare sandwich during the week. Already we can picture the effect of this sensational announcement and the envious, slavering maws of the critics at the very thought of the thing.

For weeks now their caviare-crazed souls have been crying out for just one tiny nostalgic whiff of the stuff. Hope sprang anew with the advent of the Russian films which they patronised hopefully, their nostrils twitching expectantly, their noses sniffing eagerly, but so far the caviare seems to have eluded them.

It has been suggested in certain influential circles that the Critics' Circle might take official action by appointing a full-time caviare diviner, who could smell out deposits of the stuff for our miserable wasting, critical masses. The name of Monja Danieschewsky, now of Ealing, but once owner of the Nevsky Novgaritch, one of the wealthiest and most prolific caviare mines in Russia, seems a most suitable choice. Consideration should also be given to M. Danieschewsky for his interesting and humane experiment at the start of the great shortage. With commendable zeal he attempted to cross a haggis with a sturgeon but the attempt proved a failure, and he lived to roe the day.

OLD MAN, TO A STAR

We're your greatest fan,
We've said a mouthful
About your prouthful,
You're energy and grace,
As you flit about the place,
But you're voice is not entrancing,
Why not stick to dancing?

ONE WAY PASSAGE

WART WINKLEHEIM has successfully floated his new organisation, One Way Passages, Ltd. Not only has he floated it, but Wart has floated himself. Palatial new offices have been opened in New York, and according to cabled reports, the opening was one of the most inspiring and touching (particularly touching if we know Wart) in the City's memory.

Our Effie, celebrated British star, moved hearers with her rendering of "Land of Hope and Glory," and her fervent execution of "There'll Always Be An England." A new verse was specially composed for the occasion that goes like this:—

"There'll always be an England,
And our dear country fair,
So we'll be home when peace is signed,
To see that it's still there."

It should be pointed out that the object of Mr. Winkleheim's new enterprise is to organise the safe conduct of luxury Rolls Royces required by important British executives who are engaged on important business in the States for the duration.

ACQUIRING THE ANGLE

WITH the Quota regulations, the man-power rules, and a few similar matters, a number of film executives are now practising walking on their hands in the belief that the topsy-turvy state of things in the Trade these days will look nearer normality from this new angle.

IN CONFERENCE

FILMS Sales Conferences aren't the same any longer. They appear nowadays to be dull business affairs with none of that glorious clowning once so characteristic of them. No longer does the Sales Manager dress up as a Judge so he can dress down the salesmen, and what a memorable day that was when a company gave a lunch at which a young lady appeared before our astonished but appreciative eyes, not dressed at all, representing the spirit of something or other.

No, those days are gone it seems. Or shall we once more have the spectacle of the Managing Director dressed as an Admiral, significant of the great organisation he will steer to success in the new season, or as Father Christmas, symbolic of the great gifts to fill the exhibitor stocking. That is if he leaves the exhibitors even their socks when his mob of salesmen turns loose on them.

GLAMOUR TROUBLE

ENGLAND'S glamour girl—Millie Screencomber—has been in trouble again. Millie—or Amelia, as she is known to her friends—has been having questions asked in the House. Mind, there always was something questionable about the glamorous Millie. This time the criticism was of an A.T.S. poster which Millie claims she sat for. As everyone in these offices knows about the only thing Millie has ever sat for has been a drink, there has been some considerable doubt about her claim.

KNITTING FOR TO-NIGHT

Ministry of Supply instructions for knitting illicit "Target" cross-overs:—

Obtain a supply of steal-wool, pull it over the eyes of an unsuspecting exhibitor. Pick up one positive, cast on one dupe negative, knit two together, and repeat six times. Cast off original and return. Remove wool from subject's eyes, and proceed as before.

WATCH YOUR WASTE PAPER!

BE PATRIOTIC IN YOUR SHOWMANSHIP

TO save waste paper is not only one of the most urgent duties of every citizen to-day, but next week and next month and next year. It is one direction in which every individual person, every business house and every public utility undertaking can take up a definite share of the task of producing the munitions which are to save the country and everything we stand for.

Our own industry is doing much, but its efforts, however well planned, show where further opportunities exist for practical production of more and more food for the collectors, who are insatiable. The whole of the Trade from one end of the country to the other must give a hundred per cent. service to this unceasing demand.

The need is realised, and great work is being done; the point to be emphasised is that we have yet to be sure that *everybody* is doing his utmost, and that apparently small sources of saving are not being overlooked.

For instance, a letter from a kinema patron in the Eastern Counties has reached this office. She says:—

> Some weeks ago I went to work at a kinema here in Ipswich and was surprised to learn that all the waste paper, etc., that is swept up is put down the boiler house to be burned. I'm sure that in one week there must be a quantity of paper bags, chocolate wrappings, odd pieces of paper and cigarette cartons that could be used for something to aid the war effort.
>
> Why not inquire at these places and see what they do with their waste?

Managers should also find a way of reclaiming torn halves of tickets held by patrons, and as the latter leave the theatre clearly designated boxes could be ready for their collection.

Billing, even in these days of restriction, offers in many cases opportunity for further economy. The bigger sites that are booked might well have the changing, topical announcement limited to a small area in the middle, while the major part of the space is occupied by standing details of the kinema itself. Any and every expedient must be used.

Wardour Street surely has not exhausted all its ingenuity in saving paper. Why not cut out Trade show invitation cards and send regular viewers a season ticket? They will always see far more about the particular show in the KINE. WEEKLY than any invitation card can tell them, not only time and place of every presentation, but also fuller details about the picture itself—its treatment, stars, direction and plot.

Which further suggests an approach to another economy, because there is still room for a more thrifty use of the material used in preparation of synopses. People nowadays do not need to be impressed by elaborate productions on high-quality paper—they know that economy is not meanness but patriotism. Give them the facts on whatever paper you can find, if it is only on the backs of obsolete posters cut up.

But, of course, all those dumps of out-of-date publicity matter have been handed over to the Paper Salvage Department already—or have they?

"STAND-BYS" FOR LET DOWNS ONLY

Exhibitors Dump Racket

The possibility of the withdrawal of supplies of stand-by programmes in provincial centres was suggested at Tuesday's K.R.S. Council meeting in order to end what was described as a "racket" on the part of some exhibitors.

Reports had come in to the K.R.S. from various centres that exhibitors on the Society's restricted credit list [who are required to send a cheque for returns on an earlier programme before receiving another programme to play at the theatre] had in certain cases been evading their restrictions by obtaining substitute programmes from the "stand-by" dump.

After some discussion, it was agreed that a withdrawal of films from stand-by dumps was inadvisable, as although there had been very little legitimate call for such programmes, it was necessary to retain them to meet possible demands.

Eventually it was agreed that all applications for such programmes at the dumps should be accompanied by a statement of the name of the programme for which it was to be substituted, in order that investigation might be made whether the request was within the R.C.L. scope or otherwise.

8 p.m. CURFEW FOR CHILDREN REJECTED

Manchester City Council, on October 29, considered a notice of motion to ask the Home Secretary to make an Order for the period of the war, requiring all children in the city under the age of 14 years of age to be in their homes by 8 p.m. from April to September and by 7 p.m. from October to March, unless accompanied by a parent or responsible adult person. This resolution was defeated.

London Licences Opposed

FEATURE KINEMA TO SHOW NEWSREELS

"Grant Would be Contrary to Public Policy"

AN interesting point was raised at the meeting of the Public Control Committee of the London County Council on Wednesday, when the owners of the Sphere, Tottenham Court Road, a news theatre now derelict as the result of enemy action, opposed the application for a licence by a near-by kinema, the Majestic, on the grounds that the proposal to show newsreels in latter, which hitherto had only shown feature films, was unfair competition.

The application was made by Majestic Cinema (West End), Ltd., for music and kinematograph licences and Sunday licences in respect of the Majestic Cinema, 36, Tottenham Court Road, W.1, consequent on a change of occupancy.

Notice of intention to oppose the application has been given by H. S. Wright and Webb, solicitors, on behalf of London News Theatres, Ltd., on the following grounds:—

(1) "On May 15, 1933, Maximillan Feldman, as nominee of London News Theatres, Ltd., was granted a lease of the property known as 22, Tottenham Court Road and called Sphere News Theatre for a term of 40 years from December 25, 1932, at a rental of £425 per annum, with no option to determine, and ever since the grant of such lease and up to the month of September, 1940, when the property was severely damaged by enemy action, newsreels, as distinct from feature films, have been exhibited at the premises.

(2) "In September, 1940, the property was severely damaged by enemy action, with the result that the premises were and have ever since been closed. The property, in fact, received further damage as a result of enemy action in December, 1940.

Reinstatement Refused

(3) "The damage sustained amounts to approximately £750, and although application has been made to the Licensing Officer, permission to reinstate the theatre has been refused.

(4) "In order to acquire the lease of the Sphere News Theatre, the London News Theatres, Ltd., spent a sum in excess of £11,000 by way of premium improvements to the premises and fixtures and fittings, etc., and stand to lose the whole of this sum and the goodwill of the business if a licence is granted to the applicants to exhibit newsreels. The Sphere News Theatre is suitable for newsreels only, it only seats 238, whereas the Majestic Cinema seats approximately 700-800, and has only exhibited feature films in the past.

(5) "The premises of the applicant company, *i.e.*, Majestic Cinema, which is only 70 yds. further down the same street, has at all material times been used for the exhibition of feature films, as distinct from newsreels, yet as shown by their advertisements the applicants intend, subject to the necessary licence being granted, to now use the premises solely for the purpose of exhibiting newsreels.

(6) "The last tenant of the Majestic Cinema was Benjamin Jay or Jacob, who took over the premises in March, 1940. The theatre was opened the following month, *i.e.*, April, 1940, for feature films only, but the kinema was damaged by enemy action in September, 1940, and as a result was closed. Mr. Jay reopened the kinema for two weeks in December, 1940, but was compelled to close it owing to a drastic fall in receipts. He was consequently unable to pay the rent, and a receiving order was made against his estate on his own petition on January 22, 1940.

(7) "The lessor of the Majestic Cinema is also the lessor of the Carlton Cinema, situate at No. 30, Tottenham Court Road. Mr. Jay was the lessee of this theatre as well, but such kinema was also closed at the end of last year as a result of reduced takings.

Contrary to Public Policy

(8) "London News Theatres, of course, have no objection to competition in the ordinary way, but having regard to the fact that they have been compelled to close, through no fault of their own, it is harsh that any licence should be granted to a new concern to exhibit newsreels in a kinema which has always hitherto exhibited feature films. No objection would, however, be made to a licence being granted for feature films, as distinct from newsreels.

(9) "The present applicants, Majestic Cinema (West End), Ltd., were only incorporated on September 11, 1941, and it is unfair that this company should be granted a licence and allowed to obtain the benefit of the goodwill built up by the respondents at the Sphere News Theatre, and which indeed, would be contrary to public policy."

Cinema House

1. Application by Amalgamated Picture Theatres, Ltd., for the renewal for 1942 of the music and kinematograph licences in respect of Cinema House (Studio One), 225, Oxford Street, W.1, was also opposed.

Notice of intention to oppose the application has been given by H. J. Stern, of 4, Inverness Terrace, W.2, on the following grounds:—

"On August 3, 1941, when the notices displayed indicated a performance until 10 p.m. the performance terminated and the audience was obliged to leave by 8.30 p.m. At this time neither the manager nor any other person in authority was in attendance.

On August 4, 1941, a letter was sent by post to the manager of the kinema. A further letter was sent on August 23, 1941. No reply has been received to either of these letters.

Percentage and Flat Bookings

K.R.S. DISCUSS A "GROWING MENACE"

WHAT was described as a growing menace was discussed by the Council of the Kinematograph Renters' Society at its meeting on Tuesday last.

The debate dealt with the problem of certain exhibiting groups who took advantage of combined buying power to force renters to accept flat rates of an entirely insufficient amount in situations where moderate percentages had yielded handsome returns.

Cases were cited where film hire was beaten down to about a fifth of former returns.

On two previous occasions the subject had been before the Council, and a large majority opinion had been in favour of supplying on percentage terms only.

No resolution was submitted at either of the meetings, the feeling of the gathering on Tuesday being that in one particular case which was cited members, with possibly two exceptions, would each adopt a common course of action, with a view to removing grievances. Individual members stated that they were at present only doing business on sharing terms with the group mentioned.

Discussion among members of the Council revealed that the case under discussion was far from being the only one, and eventually it was decided to form a committee to consider trading methods of other exhibitor groups, the committee to report to the Council its conclusions.

K.R.S. DECLINE WAR OFFICE INVITATION

REFUSAL TO SERVE ON TRADE COMMITTEE

CONSIDERATION of an invitation from the Army Council to appoint three members of the Kinematograph Renters' Society to a War Office Kinematograph Committee sharply divided members of the Society's Council on its receipt on Tuesday.

It was stated in the invitation that the Committee would be presided over by the recently appointed Controller of Kinematography, Capt. Paul Kimberley, and that in addition to representatives of kinematograph interests in the War Office members of the C.E.A. would participate. The matters for consideration would include the terms of supply of films to the Army.

Those who were opposed to taking part in the Committee referred to an earlier committee upon which members served which was only called once and thereafter ignored.

They lsao pointed out that as the K.R.S. was at present, after much delay, negotiating the closing stages of a contract governing the terms under which films were being supplied to the Army, the members of the financial side of film supply appeared to be dealing afresh with a matter which the Council had hoped would have been settled long ago.

Others, who recognised that the statements of their opponents would not be gainsaid, wished to show the readiness of the Society to co-operate.

Upon a vote being taken, however, those who were opposed to participation in the Committee secured a majority.

It was thereupon decided that the secretary should reply to the Army Council that while the members were ready to co-operate as in the past in the provision of films for the Army, it was not thought necessary that the K.R.S. should nominate members on the proposed Committee.

"Handel" Film Preparing

Norman Walker, director of the recently completed "Hard Steel," tells me the next G.H.W. production will be based upon episodes in the life of the composer Handel.

Shooting will start before the end of the year and will deal with the period of the middle 18th century in London, and the composer Dr. Arne, who wrote "Rule, Britannia," will figure in the story.

N.A.A.F.I. EXPENDITURE ON ENTERTAINMENT

In the annual report of the N.A.A.F.I. for the year ending August 31, 1940, made public this week, it is stated that £466073 was spent on film and stage shows for the Army and Air Force during the period under review.

The turnover during the period was £34,000,000.

LIVERPOOL'S 76 KINEMAS

According to the annual report of the Theatres and Public Entertainments Committee of the Liverpool Justices, there are in the city 76 buildings regularly used as kinemas. In addition, there are 14 theatres and music halls, five halls occasionally used for kinema performances and 122 halls, clubs, ballrooms and institutes licensed for music, singing and dancing.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 6, AND WED., NOV. 12

Thursday

Cyclone Ranger (*Equity British*)

G.-B. Private Theatre **11 a.m.**

Cast: Bill Cody, Nena Quartaro, Zara Tazil, Eddie Gribbon, Donald Reed, Solidad Jimines, Collin Chase, Earl Hodgins, Bud Buster. **Director:** Bob Hill.

The plot concerns the Pecos Kid, member of an outlaw band, whose faithful Mexican pal, Juan, is fatally wounded on the way to visit his ailing mother. To save the blind old lady from grief, the Kid masquerades as Juan, but his former gang discover him and threaten to expose him. In a series of fast-moving and thrilling scenes, the Kid saves the old lady's property, brings the outlaws to justice and, on his promise to stay straight, is left free to find romance with a pretty Mexican girl. Cody and his Arabian horse again deliver the goods.

The Little Foxes (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Cast: Bette Davis, Herbert Marshall, Teresa Wright, Richard Carlson, Charles Dingle, Carl Benton Reid, Patricia Collinge, Dan Duryea, Jessie Grayson, John Marriott, Russell Hicks and Lucien Littlefield. **Director:** William Wyler.

The story depicts Miss Davis as the wife of an ailing banker valuing money more than anything else in her life, who, learning from her scheming brothers of a simple way of acquiring wealth by investing a small sum of money summons her sick husband from a holiday cure and insists that he advance the necessary sum.

When he refuses her anger is of such intensity that she sees him collapse and die before her eyes without raising a hand to help him. How her sins are finally brought home to her, the romance of her only daughter and the final settlement with her brothers are vivid highlights in the tense and dramatic conclusion.

Friday

Aloma of the South Seas (*Paramount*)

Carlton. **10.30 p.m.**

Cast: Dorothy Lamour, Jon Hall, Lynne Overman, Rita Shaw, Philip Reed, Katherine de Mille, Fritz Leiber, John Barclay, Noble Johnson, Francis MacDonald, Esther Dale, Dona Drake **Director:** Alfred Santell.

Jon Hall, son of the island chief, is betrothed to Dorothy Lamour when they are children, in accordance with the ancient custom of the islanders. He goes to the Western world to receive a modern education, and after ten years he returns to claim his bride-to-be and to prepare himself for his future duties as chief of the tribe. But he is unprepared for the treachery of his envious cousin.

The beautiful Aloma is torn between her vow to the returned affianced one and the cousin, played by Philip Reed, with whom she is temporarily infatuated. The tangled skein of tropical love becomes stirring melodrama. Flying fists are exchanged for knives and guns. Excitement mounts to a crescendo when the sacred volcano on the island bursts into eruption and molten lava pours out in a flaming torrent.

"Aloma of the South Seas" presents the drama of the explosion of Krakatoa, one of the most destructive natural cataclysms in the history of mankind. Alfred Santell has magnificently reproduced the tremendous earthquake in sound and Technicolor. It is said to be the film spectacle of all time

Beautiful South Sea music, fascinating native dances and mystic rites, the enchantment of the colourful tropics, combine in "Aloma of the South Seas" to form a perfect blend of exciting entertainment. Filmed in Technicolor.

Monday

Desperate Cargo (*Pathe*)

G.-B. Private Theatre. **2.30 p.m.**

Cast: Ralph Byrd, Carol Hughes, Julie Duncan, Jack Mulhall, I. Stanford Jolley. **Director:** William Beaudine.

The story centres round a giant Trans-Caribbean sky Clipper, which disappears in mid-air with a full load of passengers and a fortune in jewels.

When the leader of a band of international crooks learns that the plane is carrying a cargo of valuable jewels, he makes plans to steal the entire plane to get them. The gang is smuggled aboard the Clipper as passengers and it is not until several hours later, when the plane is far out at sea, that they overthrow the crew and gain control of the sky giant.

Among those trapped is Ralph Byrd, the ship's purser, who is unable to give battle to the air pirates for fear of them injuring Julie Duncan, the girl he loves. However, when he can finally stand no more of the gang's dirty work, he sets out to win the ship single-handedly, and after a desperate struggle brings the clipper, the passengers, the jewels and the gangsters safely to port.

Tuesday

Lydia (*United Artists*)

Cambridge Theatre. **2.30 p.m.**

Cast: Merle Oberon, Alan Marshal, Joseph Cotten, Hans Yaray, John Halliday, George Reeves, Sara Allgood and Edna May Oliver. **Director:** Julien Duvivier.

Lydia (Merle Oberon) has won national recognition for her great work among the nation's blind children, but the occasion of her triumph is seized by Dr. Michael Fitzpatrick (Joseph Cotten), one of the four men who loved her, to stage a reunion of a different kind.

In his apartment she meets two other men who loved her—Bob Willard (George Reeves) and Frank Audry (Hans Yaray).

Delicately, but with great dramatic power, the story of her life is re-created. In the Boston of the '90's we see her dominated by her fabulous dowager of a grandmother (Edna May Oliver). We watch the drama developing through her missed opportunities of happy marriage, to the tense situations in which she gives all the love and loyalty of which she is capable to dashing young Richard Mason (Alan Marshal). But one morning Richard sails away—and Lydia's dream-world and love-world crash.

The play builds up to a climax of suspense and emotion. There is a surprise withheld from her till the last moment, and which in a flash reveals to her as to everyone else the full significance of the legend of Lydia.

WHAT DOES THE BB* STAND FOR?
*The Big Blockade
A REVOLUTION IN SCREEN ENTERTAINMENT
and
No 3 in the EALING STUDIOS new barrage of hits for UNITED ARTISTS

A scene from ALOMA OF THE SOUTH SEAS, which Paramount is Trade showing next week. Dorothy Lamour and Jon Hall are starred

Double Cross (*Pathe*)

G.-B. Private Theatre. **2.30 p.m.**

Cast: Kane Richmond, Pauline Moore, Wynne Gibson, John Miljan. **Director:** Albert Kelley.

The film opens with a police raid on a gambling joint run by Fay Saunders. In the course of the mêlée Fay grabs the gun of her sweetheart, police officer Steve Bronson, and murders one of the raiders. Steve seizes the gun and is then riddled by fellow-officers, who think he has turned on them. On his death-bed Steve tells his friend and fellow-officer, Jim Murray, the real story and the latter sets out to clear Steve's name. Convinced that the only way he can do this is to work with the gang, Jim manages to get himself fired from the force, and on Fay's recommendation is given a job with the gang, but the gang-leader, on the theory that "once a copper always a copper," keeps close watch on Jim, and when he makes his first misstep the entire gang closes in on him.

In a spine-tingling climax, the ex-police officer takes a daring chance to lead the gang into ambush, knowing full well that his own life may be forfeited in the attempt.

Wednesday

Stand and Deliver (*Pathe*)

Studio One. **10.30 a.m.**

Cast: Leo Gorcey, Warren Hull, Bobby Stone, Donald Haines, David Gorcey, Jack Mulhall, Charlotte Henry. **Director:** Wallace Fox.

Story written around Muggs McGinnis, a tough young character who rules the East Side with an iron fist, finally gets in one fight too many and ends up in a reform school.

Policeman Tom Brady believes that Muggs has the stuff to make good and has him paroled in his custody. Reacting to Brady's action, Muggs makes a valiant effort to justify the faith in him by training hard for the Golden Gloves bouts in which he is to represent the police department. Gambling racketeers, however, move in on the amateur fights and offer Muggs $1,000 to throw his championship bout. From this point the action is hot and heavy as Muggs and his East Side crew handle the gangsters in their own way.

Murder by Invitation (*Pathe*)

G.-B. Private Theatre. **2.30 p.m.**

Cast: Wallace Ford, Marian Marsh, Sarah Padden, Gavin Gordon. **Director:** Phil Rosen.

Tells the story of an eccentric old spinster who invites her prospective heirs to spend a week at her huge mansion that she may decide who will get her fortune. On the first night one of the relatives is murdered, starting a series of knife-slayings that keep the household in a constant state of terror and suspense. Wallace Ford, seen as a newspaper columnist, visits the estate to cover the story, and finds himself mixed up with more murders, dead bodies and mysterious warnings. It is largely through his efforts, however, that the crimes are finally solved and the killer brought to light.

Marian Marsh plays the rôle of Ford's assistant, and Sarah Padden enacts the rôle of the eccentric spinster with finesse.

The Black Sheep of Whitehall (*United Artists*)

Cambridge Theatre. **2.30 p.m.**

Cast: Will Hay, John Mills, Basil Sydney, Frank Cellier, Felix Aylmer, Henry Hewitt, Joss Ambler, Frank Allenby and Thora Hird. **Directors:** Will Hay and Basil Dearden.

In "The Black Sheep of Whitehall," Will Hay involves himself in some of the most hilarious situations of his remarkable career.

As principal of the Harrow Correspondence College his prestige may seem to stand high, but, alas! it differs in every respect from its more notable namesake. Also, it possesses only one pupil, and he hasn't paid his fees. It is the pursuit of this pupil (John Mills), a young assistant in the Press division of the Ministry of International Commerce, which lands Will in all the exciting complications of the story.

Mistaken at the Ministry for an economics expert, Will becomes entangled in one uproarious misadventure after another, centred round the pursuit of a group of Nazi spies and the rescue of the real Professor.

The pace of the comedy never slackens, indeed, in its final sequences it reaches a crazy speed as Will and Bobby career to London in a contraption of marvellous originality to expose the Nazi plot before an essential agreement can be signed, and Will Hay achieves his reward. A job at the Ministry—but what a job!

A Will Hay situation in the Ealing production BLACK SHEEP OF WHITEHALL, which is being Trade shown by United Artists on Wednesday next

Gloom Chasers in "Twin Beds"

A new "romantic team" guaranteed to chase the blues was added to the cast of "Twin Beds" when producer Edward Small set Binnie Barnes and Ernest Truex for featured rôles.

This brings to five the number of gloom-chasing players who have been named for the picture. Previously cast in top spots are George Brent, Joan Bennett and Mischa Auer.

Truex and Miss Barnes will play a Casper Milquetoast husband and his domineering, suspicious spouse. The picture is under the direction of Tim Whelan and will be released through United Artists.

John Clements

Leslie Banks

Jane Baxter

Ann Todd

EALING STUDIOS Present

KINEMATOGRAPH WEEKLY
November 6, 1941

Ships with Wings

DISTRIBUTED BY

UNITED ARTISTS

featuring H.M.S. ARK ROYAL.

ERIC FRASER

Ships with Wings
produced at the
Ealing Studios

CALLING-UP OF WOMEN

Edinburgh C.E.A. Asks for Clarification of Position

PROBLEM OF KEY POSTS

EDINBURGH Section at last week's monthly meeting discussed the unsatisfactory position regarding the calling-up of women employees, and agreed to ask Headquarters in London to get a ruling from the Ministry of Labour as to key posts held by women. Louis Dickson reported on a number of matters which General Council had discussed. A. S. Albin, who presided, was welcomed back after his recent illness.

The question of the reservation of usherettes and other women employees was opened by WILLIAM MARCHBANK, the interim secretary, reporting on a meeting which he and Ritson Bennell had had with Miss Smith, the Ministry of Labour representative in Edinburgh, dealing with the calling-up of women.

With regard to usherettes apparently nothing could be done. Mr. Bennell pressed more particularly regarding cashiers, girls who checked the money and paid the wages, generally girls who had had a considerable amount of training, and as regards these girls an undertaking was given that before they were called-up the employers would be given an opportunity of stating their case.

The CHAIRMAN thought the Association ought to have a ruling on the matter, but J. S. DUNBAR said the Ministry would not guarantee anything.

LOUIS DICKSON said the Association had made every endeavour to get a ruling.

Mr. DUNBAR said they had been advised to engage girls of 16-18 or over 30. If they were under 30 there was very little chance of keeping them indefinitely.

W. H. ALBIN thought they should write a letter of protest to the proper authority pointing out that they really must have these girls if they were to continue running their shows.

The CHAIRMAN: A letter is no use.

Mr. DICKSON repeated that everything possible had been done. Mr. Fuller had been down seeing the Government officials.

Mr. DUNBAR said the Women's Board would have nothing to do with the Men's Board. All they said was that they required these women, and they were going to take them despite what the Men's Board said.

The CHAIRMAN: We are falling between two stools in this matter, and we can do nothing.

Headquarters and the Ministry

Mr. DICKSON again insisted that Headquarters had done everything. The energies of the London and H.C. Branch had been so much taken up with this question of getting labour for the kinemas that Mr. Taylor had no time for anything else.

Mr. DUNBAR said he had asked if they released a girl would they provide them with a deputy, and he was told that it was the company's business to find a deputy. They had been instructed to replace their managers with women or men in a low category or over military age, and they understood if they did that and put a woman in a key position to release a man for military service she would be exempt, but apparently it made no difference. If the woman was under 30 she was required for work of national importance.

The CHAIRMAN: There is no use labouring the point. We cannot get past these local tribunals.

Mr. DUNBAR repeated that it was the business of their Headquarters to take this up, because they could not be knocked about from pillar to post by local officials. He had just engaged a man of 42 to train him, and he had been told to report for work of national importance as soon as he could. There must be some sort of co-ordination among the various tribunals, or they would get nowhere.

If any exhibitor had any trouble he should communicate with Mr. Marchbank, who was conversant with the whole business. He moved that they suggest to their London Headquarters that the question be taken up with the Ministry of Labour with a view to ascertaining what were the key posts of which they would be able to retain the employees.

If the Ministry of Labour said they should employ women to replace men they should be allowed to keep those women.

Mr. DICKSON repeated that this had already been done. In the case of operators they had a guarantee that if they had women being trained full time in the operating-box to replace men these women would be exempted. That was the only definite undertaking they had got at present. There was no qualification if they notified the labour exchange.

PROVOST TIMMINS said the position seemed to be that if a woman was under 30 they could not keep her. Their Association had been on the doorstep of the Ministry of Labour for 24 hours in the day trying to get a ruling, but they had made no progress.

Mr. DUNBAR'S motion, however, was passed.

Benevolent Fund Effort

Mr. DICKSON, referring to the special effort on behalf of the C.T.B.F., thought it was not a very good gesture of the Fund to send out their letter with a form for them to sign when they knew that they had a separate Scottish fund. They had no authority to do that, and the Scottish Branch definitely turned it down.

It was pointed out on behalf of the English fund that it dealt with the studio section, and the London Headquarters, and that it was more of a national fund, and they thought Scotland ought to a certain extent to come in on it.

The CHAIRMAN mentioned that some of the circuits, including A.B.C., had gone into it.

Mr. DICKSON said the Scottish fund would have got a certain proportion, 25 per cent., of any money raised in Scotland. Of course, managers could do what they liked about it.

Closing Hours

Mr. DICKSON, proceeding to give his General Council report, commented on a letter received from the K.R.S. about the condition of returned films. This related to Birmingham, he said, and evidently there were no complaints about films returned from Scotland.

He did not think, however, that Scotland was entirely blameless in the matter, because there was very little doubt that some of their operators were not perhaps as expert as they would like them to be, and it would be a good thing if managers would keep an eye on them and see that there were no complaints.

The Board of Trade, Mr. Dickson continued, had taken action in some places regarding earlier closing and were bringing pressure to bear on the Association. They were suggesting in some places that kinemas should close after the blackout, and in other places were trying to force 7 o'clock on the exhibitors, and, of course, it varied in different districts.

Since this meeting, however, they were all very pleased to see that the Government had taken action, and the matter was now left in the hands of local authorities.

Western Electric Position

With regard to Western Electric sets, the company, said Mr. DICKSON, had somewhat modified their original statement, and they now said that the price they had insured the sets for was the prime cost of replacement at to-day's figures. It did not allow anything for increased costs.

The Association still considered the matter was not quite satisfactory, and they were pressing for a meeting with the Board of Trade. The latter promised further information on the point, and there would probably be further discussion with the Western Electric Company immediately it was received.

The Association wished the Board of Trade to come to some arrangement so that an exhibitor could insure himself in such a way that he would know if his set was destroyed he would get it replaced. At present he could not insure his set, because it did not belong to him, and that applied to any other set with a similar agreement.

The C.E.A. Wins

Liverpool Corporation, Mr. DICKSON continued, was imposing a condition with regard to Sunday kinemas that children under 16 should not be admitted, whether with guardians or not. This was felt to be a condition to which the Association could not knuckle down. The Liverpool exhibitors refused to open, and they were fighting the case with the full support of the Association.

JOSEPH PENN said he had read that the condition had been waived.

Mr. DICKSON: Then the Association have won the case. It just shows that if the Association takes a firm stand it can win.

Mr. DICKSON also reported on the questions of propaganda in newsreels, and the application of the R.A.F. for facilities to take up collections on behalf of their Benevolent Fund, which have already been reported under the General Council.

Pre-release Problem

With regard to pre-release of films he said they were up against this in Edinburgh, Glasgow and other places. There had been a general complaint, and the matter had been taken up with the K.R.S., who replied that they were largely in the hands of the circuits and other halls that ran pre-releases, and that they could do nothing in the matter.

However, the Association decided that they were not just going to let the matter drop there, and it was suggested, and it was going to be pressed, that if a film was pre-released then exhibitors with subsequent runs should be given an opportunity of bringing up their dates so as to conform with the new pre-release dates.

That, of course, might not be a solution of the matter. There was, for example, the case of a first-run hall which was burned out, and the second-runs, in order to make way for the films that the first-run house had booked, were asked to go back, and some of the exhibitors were left with very early dates, which they found it very hard to fill.

For the R.A.F.

With regard to the R.A.F. request for collecting facilities, Mr. DUNBAR thought they should make it a combined effort such as they made recently for the Red Cross. If they did that they would get some publicity, after perhaps raising a sum of £1,500, but if one house raised £10 and another £50 they would get none. It was agreed to wait until they were approached by the R.A.F.

A dramatic scene from the Korda film LYDIA, which is to be Trade shown by United Artists at the Cambridge on November 11, at 2.30 p.m. Merle Oberon is starred.

LIVERPOOL TO ACCEPT S.O. CONDITIONS

6 Per Cent. on Rateable Value

PAYMENT PROCEDURE

LIVERPOOL licensees have been advised by the North Western branch to take up and pay for Sunday opening licences whether it is their intention to open or not. It has been agreed that the opening date should be November 16, as it is considered probable that some members might not be able to make arrangements to open earlier. Licences will be issued from the magistrates clerk's office from this week (commencing November 3.)

Amongst the conditions which the justices have imposed are the following:—

(1) Within three days of the Sunday performance the licensee to pay to the clerk to the justices one-fifty-secondth part of 6 per cent. of the net rateable value of the premises, as a charity contribution.

(2) Within ten days of the grant of the licence the licensee to provide proof as to the net annual rate assessment of the premises.

(3) If for any reason it is the intention of the licensee not to give an exhibition on a Sunday two days' previous notice to be given to the clerk to the justices and to the divisional superintendent of police.

(4) Entertainment to be of a healthy character; musical items to be of a type suitable to the day.

(5) No properties or stage costumes to be used, nor will any dancing or any other form of variety performance, play or sketch be allowed.

In connection with clause No. 2 it is necessary for exhibitors to obtain from the West Derby Assessment Committee, Brougham Terrace, Liverpool, 6, a certificate as to the net rateable value of each kinema and to forward this to the clerk to the justices.

Working Conditions

With regard to wages and conditions for staff in connection with Sunday opening, a tentative agreement has been reached with the trade unions, whereby a minimum payment be made, viz.: one-twelfth of the basic rate plus war bonus up to a maximum of five hours; afterwards overtime at the rate of time and a half based on the basic rate plus war bonus.

Permission has been given by the Accrington magistrates for Sunday charity performances to be given at the Princes, Empire, Palace, Ritz, Regal and Hippodrome on December 7 and February 8 next.

CINEMA SUNDAY IN EDINBURGH

"A Howling Success"

At the Edinburgh section, W. H. ALBIN reported on the success of their "Cinema Sunday," and gave the figures which have already been published. They had had, he said, a friendly and very harmonious meeting with the Lord Provost, who had at once accepted the charities put forward by the C.E.A. The whole effort had, he said, been a howling success.

Mr. DICKSON said the Committee, which consisted of Mr. Albin, Jack Dunbar and John M'Guire, had done a really tremendous bit of work, and they deserved the cordial thanks of the Section, Mr. DUNBAR stating that the lion's share of the work had been done by Mr. Albin.

The CHAIRMAN said they were also delighted with the support they had received from managers and their staffs. The meeting with the Lord Provost had, he said, been a fine climax to the whole effort.

Letters of thanks were read from the recipients of grants.

The Lord Provost, who received a cheque for £1,409 for Red Cross and other funds, spoke of the "splendid and generous contribution" of the Trade, and sent very cordial congratulations on the success of the effort.

Grading and the E.T.U.

"RECOGNITION NOT IMPLIED"

Mr. MARCHBANK reported to the Edinburgh section on a meeting with Mr. Currie, of the Industrial Relations Department of the Ministry of Labour in Glasgow, on the question of grading of halls of which information was wanted by the E.T.U. Mr. Currie made it clear that they were in no way pressing for recognition of the E.T.U. by the Edinburgh Section, and suggested that the Chief Officer of the Department, Mr. Galbraith, should get this information, but that he would on no account hand it to the E.T.U.

After a full discussion it was agreed to give Mr. Galbraith this information for use only by the Ministry of Labour, and that this should on no account imply recognition of the E.T.U. Further, in the event of any question arising regarding grading of any hall, that this information must be got from the N.A.T.K.E. and C.E.A. Conciliation Panel.

Mr. CURRIE thanked the meeting, and gave the undertakings required.

Ilford Corporation has granted permission to Loughborough Playhouse, Ltd., to underlet the Ilford Hippodrome to Metropolitan Music Halls, Ltd., for seven years.

A scene from the P.R.C. production DOUBLE CROSS, featuring Lane Richmond and Pauline Moore, to be Trade shown by Pathe on November 11, at 2.30 p.m., at the G.-B. private theatre

D

Pressure on Kinemas to Show Propaganda

WEST COUNTRY EXHIBITORS APPEAL TO GENERAL COUNCIL

THE increasing demands made by the M. of I. and others for the showing of propaganda films at Kinemas, came in for vigorous protest by members of the Devon and Cornwall branch of the C.E.A. It was alleged that some of the requests were couched in terms carrying a suspicion of threats. The anomaly of having to show uninteresting shorts while commercial rentals were demanded for attractive pictures of distinct propaganda value, such as "Target for To-night" and a new Russian film was insisted upon.

Resolutions dealing with the matter were ordered to be forwarded to the General Council of the Association asking for their support.

The Chairman (Leslie G. Hill) read extracts from a circular he had received from the A.R.P. Controller for the County of Cornwall in respect to "The Guardian of Your Life," another A.R.P. training film which dealt with the fitting of gas masks. It was stated that the Ministry of Home Security desired local authorities should show the films as widely as possible both to wardens and to members of the public. The film consisted of three reels and the price was (hiring charge) £1 13s. 4d. per week (minimum period).

The Chairman went on to state that the Ministry suggested that the local authorities might induce exhibitors to open half an hour before the ordinary programme, or to arrange special shows outside their normal hours, also that instructional films, to have full effect, should be seen several times. Moreover, damage other than fair wear and tear would be charged for at normal rates.

Commenting on the circular, the chairman said that while exhibitors were disposed to do all that they could reasonably be expected to do to help in war propaganda work, there was a limit, and beyond that limit further encroachment on the legitimate work of the exhibitor, which was providing entertainment for the public, would seriously jeopardise business.

In some of these appeals for screen publicity issued by authorities there was suspicion of threats of compulsion. If that were really so it was a matter that should be speedily taken up by the Association

Unfair to Patrons

He had been under the impression that free film showing was a matter of co-operation between the kinemas and the Government authorities. However, as one of the exhibitors, he had no intention of running M. of I. films six days a week. It would not be fair to his patrons. Such films lose their propaganda value if shown too often, and it would be specially hard on small exhibitors who changed their programmes twice weekly. He felt that their Head Office in London was taking action in this matter that was not consistent with the wishes of exhibitors generally throughout the country.

Head Office was continually stressing co-operation with M. of I., said the Chairman, but he would like to know where the co-operation came in? The few times when the M. of I. might have done them a good turn exhibitors were disappointed. He only needed to mention "Target for To-night."

H. W. WILLIAMS (Lostwithiel) did not think that Head Office suggested compulsion, but only hinted that such a thing was a possibility in case there was not willing acceptance of their views. At the same time he felt that the appeals for screen space were going too far. After all their business was to entertain the public. He for one was not having any compulsion foisted on him.

W. PICKLES, J.P. (Buckfastleigh) agreed with the Chairman. He found that after showing M. of I. films for three days his audiences got bored, so during the last three days of the week he put it on at the end of the programme and that enabled him to clear his house smartly by the "black-out." (Laughter.)

"Target" an Object Lesson

W. FARRANT GILLEY (Torquay) considered that the way some exhibitors were treated with respect to the film "Target for To-night," was an object lesson. They were asked to show films free when newspapers were being paid hundreds of pounds for publishing the same subject.

A. W. PRINCE (Teignmouth) strongly criticised the renting to the small exhibitor of "Target for To-night." In many of the M. of I. films there was little or no entertainment.

C. J. BUROW (Tavistock) said he drew attention to the number of free shows he had given for propaganda when trying to book "Target for To-night," but instead of getting it on his customary terms he was offered percentage shares. It was his practice to book on flat rates and he was not going to make this film an exception.

Propaganda Plums

FRANK WHEELER (St. Budeaux) thought that all propaganda films should be free to exhibitors, so that if one had an exceptional drawing power it would only make up for those which had very little entertainment value.

A member said he noticed that another film of a more or lesser propaganda nature, a new Russian film, with comments by Quentin Reynolds, was to be shown in London shortly. That was another film which should be within the reach of all exhibitors if it were to be of a propaganda value.

For Decision by G.C.

The CHAIRMAN said he would raise the question at the next meeting of the General Council. He drew up the following resolution for consideration:—

"That the showing of a film of this length would be an unwarranted encroachment on the time of normal entertainment; that the suggestion that this film should be shown prior to the usual hour for showing was unpractical; and that special shows would involve large expenses."

Exhibitors were, however, desirous of assisting in any campaign for the welfare of the public and recommend co-operation with the local authorities to the extent of arranging special shows at a fee of 5 gns. to houses accommodating 500, and agreed upon terms for larger houses.

It was agreed that this resolution should be circularised to the members.

C.E.A. Action Demanded

H. GILLEY (Plymouth) and A. M. WILLIAMS both thought that all propaganda films should be issued by the M. of I. and not come to them through separate organisations.

H. H. TAYLOR (Torquay), reverting to the A.R.P. film, said the public could get all the information needed by applying to the A.R.P. offices, and the kinemas ought not to be penalised.

It was resolved to forward to the General Council the following, moved by W. PICKLES:—

"That in view of Press reports, the members of the Devon and Cornwall branch are somewhat perturbed that a position similar to that surrounding the film 'Target for To-night' might recur, and request the appropriate committee of the C.E.A. to take suitable action to prevent such a deplorable situation."

Hush—Hush Home Guard

C. J. BUROW (Tavistock), speaking of propaganda films, said he was approached to show a film of the Home Guard and was considering the matter. He was told that the film was of such a secretive character that no one outside the Home Guard would be allowed to see it, not even the kinema operator, manager or any member of the kinema staff. Subsequently, he discovered that the promoters had booked a hall in the town and showed the film to an audience of about one thousand, some of them not members of the Home Guard, and it was then found that there was nothing of a secretive nature in the film. His house had a thin time, however, on the occasion.

This matter will also be brought to the notice of the General Council of the C.E.A.

A scene from SHIPS WITH WINGS (Ealing), which U.A. Trade showed last week

BELFAST SNUBS S.O. ANTICS

A Judicial Retort

A WELL-DESERVED snub has been administered by the Belfast Corporation Police Committee to the opponents of Sunday opening who recently wrote demanding that the committee should refuse any applications for the presentation of Sunday films.

A reply is being sent, the KINE. correspondent understands, that no kinemas have asked for Sunday opening, but if and when they do then the matter will be considered along with the letter of protest.

At Newtownards, in regard to Sunday opening, where one kinema has been placed at the disposal of the Services to run shows for men in uniform, a move is on foot to get the Council to rescind the licence.

The antis have been organising a house to house signature of the petition. It is alleged that some of the canvassers for signatures are young men of military age.

Aiding R.A.F.

In connection with the screening of "Target for To-night" in Northern Ireland exhibitors have agreed to allow collections to be made in kinema lobbies for the R.A.F. Benevolent Fund.

Looking for a Kinema

Belfast Film Society is again active, but is greatly handicapped by lack of a kinema. Exhibitors have expressed regret that they are unable to place a kinema at their disposal, and the Society is once more making use of the Grosvenor Hall for matinee shows.

CONFIRMATION OF CONTRACTS

West Country Exhibitors' Complaint

SEVERAL exhibitors at last week's meeting of the Devon and Cornwall branch spoke of difficulties experienced with renters in getting confirmation of contracts. It was a matter to which their delegate should give attention.

The Chairman (L. G. Hill) promised to take necessary action. Referring to the booking of films, the Chairman said he took it that as their delegate to General Council it was their wish that he should press for a continuance of the existing policy which said that an exhibitor might book his films on the most advantageous terms irrespective of flat or percentage rates. This was agreed to.

Closing Differences

With reference to the hour for closing houses the Chairman thought there was no hard and fast rule fixed in the Devon and Cornwall area. The law still said that 11 o'clock was the limit, but he believed that in Plymouth they closed round about 9 o'clock. Exhibitors would readily conform to local orders if any were necessary.

Tom O'Brien, general secretary of the N.A.T.K.E. wrote saying that his committee had agreed to accept the Branch's proposal that the Torquay-Exeter area agreement should apply to the kinemas in Falmouth: Odeon, grade A; Grand, grade B; and St. George's, grade C, provided that the war bonus agreement between this union and the General Council of the C.E.A. should operate as provided in the National Agreement, and that the arrangement should come into force as and from October 27.

The Secretary said he had already confirmed the arrangement, and the meeting approved this action.

Projectionists' Thanks

Maurice Leacey, of the Devon and Cornwall Branch of G.B.K.P.T., wrote thanking the branch for the donation of 2gs. sent towards a prize fund to encourage junior operators taking technical training correspondence course.

Films for Hospitals

The Secretary reported the receipt of a letter from the officer commanding at the R.A.F. Hospital in the area thanking the branch for removing any restrictions on the showing of films to their patients, and promised to regard limitations of audience.

Burgess Meredith and George Murphy enact rivals for the hand of Ginger Rogers in this scene with the star from her current starring RKO-Radio romantic comedy, TOM, DICK AND HARRY reviewed in this issue.

REDUCTION OF S.O. TAX REFUSED

MIDDLESEX C.C. DECISION

AN appeal to the Middlesex County Council for a reduction in the amount of the Sunday charity contribution which now stands at 12½ per cent. has been rejected. The decision, however, is open to review at the end of the year.

In reporting upon the application from the London and Home Counties branch of the C.E.A., the Middlesex Entertainment Committee reported:—

When the Act was passed, the committee fixed the sum payable to charity at 10 per cent. of the net takings on Sundays, but in 1935 this was raised to 12½ per cent., and it has remained at this figure since then. It has been the practice in the past to fix the basis for three years, and the present arrangement will expire at the end of the licensing year, i.e., November 13.

No satisfactory reasons have been advanced for reducing the basis at the present time, but as circumstances may arise which would necessitate revision, it is considered only fair to provide for reconsideration at the end of each year of the triennium.

The committee recommend:—

1. That the basis of calculation of the amount to be paid to charity in accordance with the provisions of Section 1 of the Sunday Entertainments Act, 1932, be fixed at 12½ per cent. of the net takings of kinematograph theatres on Sundays for the period from November 14, 1941, to November 13, 1944, on the understanding that the question will be reconsidered on a request being received from the licensees, or, if the County Council itself so decides, before the expiration of any licensing year.

Christmas Day Films

Permission was granted for the opening of kinemas on Christmas Day in those areas where Sunday opening is already permitted and provided that the entertainments are restricted to the hours which operate on Sundays. The opening on similar terms of kinemas on Good Friday is already permitted.

Annual Licensing Meeting

The annual meeting for the renewal of music, dancing and kinematograph licences will take place on November 10.

A number of the premises affected also have licences and consents for Sunday entertainments. These expire on November 13, and the Entertainment Committee accordingly recommended:—

That the Sunday music licences and kinematograph consents which have been granted by the County Council be renewed until November 13, 1942, provided the weekday licences are renewed.

Sunday Concerts and Films

A Sunday music licence has been granted in respect of the Orpheum, Golders Green, to Majestic Cinema (West End), Ltd., for the purpose of giving concerts at the theatre. Permission was also granted for the presentation of films on Sunday.

The issue was approved by the Council of a new form of Sunday consent to M. Fineberg to open the Hippodrome, Edmonton.

Permission was also granted to J. L. Gottlieb on behalf of Laurie Cinemas, Ltd., for the Sunday opening of the Savoy, Willesden.

Canadian M.P.s See "49th Parallel"

The delegation of Canadian Members of Parliament now visiting this country to study the British war effort saw "49th Parallel" at the Odeon, Leicester Square, last week at the invitation of Oscar Deutsch.

The party, consisting of W. Ross MacDonald, A. G. Slaght, Alphonse Fournier, H. Jackman, M. J. Coldwell and J. H. Blackmore, were accompanied by Miss Ellen Wilkinson, M.P., Joint Parliamentary Secretary to the Ministry of Home Security.

After the show, the party met and congratulated Michael Powell, the producer of the film.

No Gangway Standing

Morecambe Watch Committee has amended the rules in regard to stage play licences to provide that no person or persons shall be allowed to stand or sit in any gangways and requested the police to act accordingly.

Demand for Odeon and G.-B. Issues

MARKET TALK OF NEW MERGER

By Our City Editor

THE completion nof the Gaumont-British deal was signalised by a mild boom in the kinema share market led, of course, by the Gaumont group.

Gaumont ordinary rose 1s. 7½d to 6s. 4½d., while the "A" ordinary were up from 2s. 3d. to 3s., and the preference from 13s. to 14s. 3d. Active dealings took place in all issues. Odeon 5s. ordinary rose 1s. 4½d. to 8s., and the 6 per cent. preference 1s. 1½ to 15s. 3d. It is pointed out that these prices are the highest touched by either company for four years.

The strong demand for Odeon issues is regarded as significant because J. A. Rank, the new chairman of G.-B., and Mr. Farrow, one of the new directors, are also directors of Odeon. This fact, presumably, is at the root of the current market gossip, foreshadowing a merger between Odeon and Gaumont-British. On the other hand, it may be that this latest rise is due to the admittedly large increase in kinema takings and that an Odeon dividend is anticipated.

Another feature was African Theatres, which rose 2s. 3d. to 41s. 9d. The A.B.P.C. group was quiet following the meeting. One or two of the P.C.T. issues were in demand, the preferred rising 4½d. to 15s. 10½d. and the "B" preference 6d. to 19s. 6d. Sound City 6 per cent. preference were 3d. harder at 3s. 3d., but Union Cinemas fell 1d. to 7d., British Lion 3d. to 5s. 9d., and A.P.P.H. ordinary 3d. to 8s.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	30/6	41/9	+ 2/3
Assoc. Brit. Pic. Corp. 5/- ord.	8/-	8/-	—
„ 6% Pref.	17/7½	17/9	+ -/1½
„ 5% Debs.	£98	£98	—
A.P.P.H. Ord.	8/3	8/-	— -/3
Brit. & Dom. Films £1	-/6	-/6	—
Brit. Lion Pref. Ord.	6/-	5/9	— -/3
Capital Prov. News 5/-	-/9	-/9	—
Gaumont British Ord. 10/-	4/9	7/-	+ 2/3
„ "A" Ord.	2/3	3/-	+ -/9
„ 5½% 1st Pref.	13/-	14/9	+ 1/9
„ 4½% New Debs.	£83	£84½	+ 30/-
General Thr. Prefd.	4/9	4/9	—
„ 6½% 1st Mort. Deb.	£79	£79	—
Mde. Tussaud 1s. Def.	-/7	-/7	—
„ £1 Prefd. Ord.	3/-	3/-	—
Moss Empires £1 Ord.	18/-	18/-	—
„ £1 Cum. Pref.	16/-	16/-	—
Odeon 5/- Ord.	6/7½	8/-	+ 1/4½
„ 6% Pref.	14/1½	15/3	+ 1/1½
Odeon 5% Debs.	£99½	£99½	—
P.C.T. 7½% Ptg. Pf. Ord.	15/6	15/10½	+ -/4½
„ Cum. "A" Pref. £1	20/7½	20/7½	—
„ Cum. "B" Pref.	19/-	19/6	+ -/6
„ Const. 7% Pref.	22/6	22/6	—
Sound City (Films) 6% Pref.	3/-	3/3	+ -/3
Stoll Th. Corp.	3/-	3/-	—
Twentieth Cent. 6% Pref.	-/8½	-/8½	—
Union Cinemas Ord.	-/8	-/7	— -/1
„ 1st Pref.	6/3	6/3	—
„ 2nd Pref.	3/3	3/3	—

£1 shares unless otherwise stated. * Nominal.

"INTERNATIONAL LADY" SCORES

Edward Small's thrilling espionage drama, "International Lady," in its second week at the London Pavilion and Marble Arch Pavilion, has recorded bigger business than in its first seven days. Public appreciation of this exciting film has been shown in constant queues and packed houses, justifying the general Press opinion of "International Lady" as a piece of great mass entertainment.

Ilona Massey, George Brent and Basil Rathbone star in "International Lady," supported by Gene Lockhart, Marjorie Gateson, George Zucco and Martin Kosleck. The picture was directed by Tim Whelan and is a United Artists' release.

This is a New One

At a meeting held in Liverpool last week to consider the position of the small shopkeeper one speaker unburdened himself of a list of seven "curses." They were kinemas, canteens, cut-price shops, church bazaars, co-operative stores, chain stores and club trading.

J. A. RANK, who becomes chairman of G.-B.

G.-B. Deal Completed

J. A. RANK APPOINTED CHAIRMAN

THE resignation was officially announced on October 30 of Isidore Ostrer, chairman of Gaumont British Picture Corporation, Ltd. He is succeeded by Joseph Arthur Rank. The official announcement also states that J. A. Rank, Charles Moss Woolf and Leslie William Farrow have been elected directors of the Corporation.

Mr. Woolf becomes, joint managing director with Mark Ostrer, who has been managing director for a number of years.

Mr. Rank, it was also announced, has been appointed chairman of the Metropolis and Bradford Trust Co., Ltd., on the board of which he, with Messrs. Woolf and Farrow, replace Messrs. Isidore, Mark and Maurice Ostrer, who have resigned.

The announcement of the resignation of the Ostrer brothers from Metropolis and Bradford Trust, Ltd., indicates that the negotiations for the purchase of their shares have been completed. Their shares carried with them a controlling interest in Gaumont British.

Negotiations have been proceeding for a considerable time for the acquisition by General Film Distributors of the holding of the Ostrer brothers of 51 per cent. of the voting shares in the Metropolis and Bradford Trust, which had a controlling interest in Gaumont British Picture Corporation.

When Associated British Pictures secured a five-year option on the 5,100 shares in 1936, the proposed consideration was £900,000.

The G.-B. Picture Corporation, Ltd., have authorised capital of £6,250,000, and is one of the biggest combines in Britain, controlling numerous kinemas throughout Britain.

Estimates of the figure involved in the present deal range from £700,000 to £900,000.

J. L. BAIRD JOINS CABLE AND WIRELESS

J. L. Baird, the inventor of the Baird system of television, has now accepted an appointment as consulting technical adviser to Cable and Wireless.

This reminds me, says the KINE. City Editor, that the accounts of Cinema Television, Ltd., which took over Baird Television, Ltd., will be available in the near future. They will cover a full year's operations.

Under the terms of the scheme, Cinema Television, Ltd., was to be renamed Baird Television. It came under the control of Gaumont-British, which put up a considerable sum for its finance.

Charles Farrell and June Lang in a scene from the Pathe thriller THE DEADLY GAME, which will be Trade shown next week by Pathe

SHAREHOLDER CRITICS OF A.B.P.C. POLICY

"Assets enough to declare 25 per cent dividend"

A RESTIVE feeling among shareholders of A.B.P.C. was evident at the annual meeting of the £16,000,000 Corporation. Criticism of the passing of the ordinary dividend, the delay in the presentation of accounts and the demand was made that the interests of the small shareholder should be studied.

Sir Ralph Wedgwood, 67-year-old railway expert, the new chairman of the Corporation, presided, and in his statement referred to the loss the company had suffered by the death of John Maxwell who, he said, "was responsible for the creation and development of the organisation and its widespread activities, and as a result succeeded in placing the corporation in an outstanding position in the industry."

He also referred in detail to the modifications which have been made in the form of the accounts, as already detailed in the statement which accompanied the annual accounts and which were published in our October 9 issue.

When the chairman moved the adoption of the report and balance sheet, Mr. Hyman proposed that they be not adopted and that the meeting be adjourned for a month.

"In these times," he said, "it was most important for the small shareholder to receive as large a dividend as possible." He contended that a dividend of 15 per cent. at least should be paid on the ordinary shares.

The Corporation possessed assets of £16,000,000 and the balance sheet showed £9,000,000. Scattered all over the balance sheet were many millions in reserves—£3,500,000—much of which represented past profits.

It would only take £100,000 to pay a 10 per cent. dividend—a mere fleabite compared with the reserves available.

He thought the Corporation could declare a 15 per cent. dividend on the year and an interim dividend of 10 per cent.

There was a boom in Industry he said. Against a net profit of £200,000 last year, the profit for the seven months from March 31 to date came to at least £400,000, and their cash position must be very much more than was shown in the balance sheet. Houses which had been taking £200 a week were now taking £1,000. As an instance, he mentioned the Odeon, Leicester Square, which last week took £5,250.

Complaint was also made at the delay in the issuing of the accounts, which was seven months after the conclusion of the financial year. It was emphasised that their business was on a cash basis, and under these circumstances surely it would be possible to prepare a balance sheet earlier than had been the case.

Directors and Shareholders

Another shareholder observed that although there were no dividends, the seven directors appeared to have been well looked after. He noted their fees absorbed £3,920, or about £560 each.

Criticism of the alleged "Gestapo" methods of the directors in overriding the interests of the small shareholders was also made. The directors should study the small shareholders, he added, and asked for an assurance from the Board that they were not going to be influenced by the fact that control lay with the big Warner Bros. and Maxwell shareholdings.

Not Understandable

Thomas France declared that it would help if the chairman would explain the reason for not paying a dividend this year. The Corporation was acknowledged to be very well managed—and the executives knew their business. The Industry generally only had one trouble—the Excess Profits Tax. He could not understand why they had not paid a dividend. When people invested their savings in A.B.P.C. they did so in the belief that it would return them a reasonable profit.

Criticism and Defence

One shareholder expressed surprise that a concern with a reserve of £3,500,000 should not be in a position to pay a dividend while other huge undertakings, like the railways, could do so.

Mr. Hall mentioned that fresh shares were issued in 1938 at 14s. a share, which, he contended, implied the payment of a dividend.

Mr. Myers, as a representative of the larger interests in the Corporation—apart from the ordinary shareholders—supported the policy of the directors.

Chairman's Reply

Sir Ralph, in reply, said that last year the effect of the Blitz on the group's takings was catastrophic. It was not the damage to the theatres, which was slight, but the effect on attendances.

"Our Government has warned us we may have a still worse 'Blitz,' he continued. "The Board had to consider this in the interests of the whole company."

He assured shareholders that a conservative policy was the best, but agreed that accounts should be published sooner. The accounts were passed on a show of hands by 20 votes to 15.

The following directors were re-elected: Neil R. Adshead, A. G. Allen, Dr. Eric G. M. Fletcher, Max Milder, Philip A. Warter and Sir Ralph L. Wedgwood.

Subsidiaries Merger?

At the conclusion of the general meeting an extraordinary meeting was held to approve amendments to the Articles of Association, which were passed by 22 votes to 7.

SIR RALPH WEDGWOOD, C.B., C.M.G.

One clause which sought to permit a director to hold another office of profit under the Corporation was criticised by one shareholder, who thought it might lead to abuses. He objected to interlocking directorates.

Protest was also made at the increase of the directors' fees from £300 to £500.

A suggestion that an effort should be made to bring all subsidiary companies under the one banner of A.B.P.C. was sympathetically received by the chairman.

Sir Ralph said the matter would be given close consideration.

Soho's Trading Profit

KALEE RESULTS

SOHO, LTD., which manufactures kinematograph projectors, photographic and other scientific apparatus, etc., and controls Kalee and other Trade companies, announces a trading profit for 1940 of £53,119, against £46,698.

But the net profit is down from £24,891 to £5,357, as, in addition to the normal provision for Income Tax and N.D.C. for the current year, the directors have provided for E.P.T. for the past two years.

The tax item, therefore, amounts to £36,783, in comparison with £4,500.

But the 12½ per cent. "B" non-cumulative preference shares are to receive 4 per cent. dividend, against nil, while £5,000 is placed to general reserve, also against nil. This leaves a balance of £8,469 to go forward, compared with £19,798 brought in.

The directors also report that the accounts of Kalee, Ltd., the principal subsidiary, are now available for the years 1939 and 1940, and that both show a profit in respect of which dividends have been declared, and credited in the profit and loss account. This apparently refers to £7,731 credited to "dividends receivable from subsidiary company."

COMPANY NOTES AND NEWS

Plaza (Manchester), Ltd. Registered October 27. Capital, £1,000 in 1,000 shares of £1 each. Objects: Kinema proprietors, etc. The directors are: John Harold Senior, Canora, Hare Lane, Claygate, chartered accountant; John O. Rooke, 22, Heathcroft, N.W.11, director of Ye Mecca, Ltd.; Joseph S. Rapaport, 332, Queen's Drive, Little Bispham, Blackpool, director of J. S. Rapaport and Co., Ltd. Solicitors: Routh, Stacey and Co., 14, Southampton Place, W.C.1. Registered Office: 21, Spring Gardens, Manchester.

Faull, Hazlewood and Talbot, Ltd.—Registered October 28. Capital, £500 in 500 shares of £1 each. Theatrical, kinema and musical agents. The permanent directors are: Ivor E. Faull, 8, Mount Ephraim Road, Streatham; Leslie V. Hazlewood, C.A., "Heathersett," Thornhill Road, Streetly, Warwickshire; Claude Talbot and Harry Talbot, both of 41, John Dalton Street, Manchester. Qualification, 25 shares. Registered office: Queen's College Chambers, Paradise Street, Birmingham 1.

Harry Hartley and Son, Ltd.—Registered October 28. Capital, £6,000 in 6,000 shares of £1 each. Objects: To acquire the business of a shop and office fitter and furnisher carried on by Harry Hartley, Sen., at 43, Norfolk Street, Sheffield, as manufacturers of and dealers in kinema furniture and fittings, etc. The directors are: Harry Hartley, Senr., 280, Dobbin Hill, Ecclesall, Sheffield, 11 (permanent managing director); Harry Hartley, Jun., 18, Norton Park Road, Norton, Sheffield. Registered office: 43, Norfolk Street, Sheffield, 1.

The kinemas of Accrington will open on Sundays, December 7 and February 8, for charity.

GARRISON

BRITISH LION

ANNOUNCE

THAT BY ARRANGEMENT WITH

JACK HYLTON

THE SCREEN RIGHTS OF

GARRISON THEATRE

THE ACE RADIO FEATURE OF THE WAR

HAVE BEEN ACQUIRED

GARRISON THEATRE WILL GO INTO PRODUCTION SHORTLY

FEATURING

JACK WARNER

JOAN WINTER

TOMMY HANDLEY

JACK HYLTON AND HIS BAND

AND A STUPENDOUS CAST OF STAGE, SCREEN & RADIO STARS

BRITISH LION FILM CORP

76 - 78 WARDOUR ST

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M CORPORATION LIMITED,
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NAMES in the NEWS

J. Hopkins, who has recently assumed the management of the Cameo, Victoria, first entered the kinema business in 1910 as assistant operator at the Forum, Birmingham, and later rose to be chief operator at such theatres as the Tivoli, Strand; Shepherd's Bush Pavilion and Newcastle Pavilion. Later he became chief engineer at the Futurist, Birmingham, toured as electrician with theatrical companies and was for a while chief electrician in the Northern area of Moss Empires. For 18 months he was with the Ford Motor Company and at another period owned the Alexandra Theatre, South Shields. Last February he reopened the Harringay Coliseum; then joined Eastern Kinemas. He has been a member of the E.T.U. for 22 years.

A. Maxted, now managing the Finchley Bohemia, proudly claims 38 years in the entertainment business, which he entered in 1903 under the late Sir Walter Gibbons. During the last war was with the first mobile kinema in France and later Germany. For a while he was with the G.-B. renting organisation in the Midlands territory. He has been associated with film production, and on the outbreak of the present war joined E.N.S.A., for whom he toured Scotland with touring companies. He returned to kinema management early this year.

George James, who has been manager of the New Picture House, Edinburgh, for 14 years, and who began as an office boy with the P.C.T. 24 years ago, joined the R.A.F. last week. He has been succeeded as manager by **James Auld,** manager at St. Andrew Square.

Mr. Auld's place at St. Andrew Square has been taken by **Richard Telfer,** the well-known broadcasting organist, who has been at the New Victoria and the Rutland for the past eight years.

Miss Catherine Edwards, cashier at the Rex Picture House, Newcastle, for nine years, was presented with a dressing case on her leaving to join the A.T.S. T. R. Massicks, general manager of the company, presided and Austin Devereux, M.B.E., manager, made the presentation on behalf of the directors and staff.

Leslie Corne has just become engaged to Sheila, daughter of Mr. and Mrs. Joe Hellerman, of Reading. Before he joined up he controlled his father's (Max Corne's) circuit of kinemas in South Wales and Monmouthshire during the latter's illness which kept him away from business for nearly 12 months.

E. Dudley Pont, whose work on exploitation at Chatham, for Southan Morris circuit and in publicity for Union is recognised, is now doing a spot of work for the Government but wishes his friends in the Trade to know that he has leisure time that could be usefully employed in doing free-lance work, such as poster designs, sketches for Trade show advertisements, suggestions for lay Press blocks, etc. Glancing through his specimens we were struck with his versatility and can only suggest that interested parties may get in touch with him at 6, Arlington Road, Ealing, W.13.

Tom Lewis, general manager and director of the Art Cinema, Bury, Lancs, gave away his daughter, Miss Marjorie Sheppard Lewis, on the occasion of her marriage on Saturday, at Bury Parish Church, to Leading Aircraftman John Foulds Duckworth, R.A.F. Presents included gifts from the staff of the Art Cinema and Café.

W. G. Fowles, manager of the Central P.H., Weston-super-Mare, who has relinquished that position to join the R.A.F., has been on the staff of that house since 1921. For some years he was chief operator and was appointed manager five years ago.

Alderman Joseph Barlow, chairman of Huddersfield Finance Committee, has filmed in the past six years every important civic event. He has used 16,000 feet of film, and utilises his collection to stage film shows for charity.

Obituary

P.E.P.M.A. LOSES ITS SECRETARY

Death of P. Percival

Percival Percival, secretary of the Provincial Entertainment Proprietors' and Managers' Association, died on Saturday at his home in Conway Road, Davyhulme, Manchester. He was in his 73rd year. He had been secretary of the association for nearly 30 years, and last week's meeting in Manchester was the first he had missed during that time. Mr. Percival, one of the best-known personalities in the Industry, was one of the founders of the Manchester Ratepayers' Association. The funeral took place yesterday (November 5) at the Southern Cemetery, Manchester.

Roll of Honour

Sergt. Gunner Stead, R.A.F., reported missing recently, is now stated to have been killed when his plane crashed over Holland while returning from a night raid on Germany. Sergt. Stead was formerly an operator at the Regal, Bolton. He leaves a widow and two young daughters.

R.A.F. charities should greatly benefit as a result of a Sunday concert at the Globe, Stockton. The artistes were members of the R.A.F.

Visitors, residents and convalescents are all on the same level when they foregather at "Glebelands"

£6,000 for Russian Red Cross

SCOTS A.B.C. "TARGET"

Paramount Premiere for Naval Comforts

ALAN KENNEDY, one-time Regal organist, is in Glasgow looking particularly fit and well.

Now pilot officer in the R.A.F., Alan has just finished an intensive course of Army co-operation training and naturally has not had much opportunity for organ practice.

Davie Stewart, however, prevailed upon him to preside again at the Regal organ last Sunday evening, when a special show was given to wind up the Scottish A.B.C. drive in aid of the Russian Red Cross Fund. Davie set out to get £6,000, and last week-end had taken well over £4,000 from his Scottish houses, and is hopeful of making good his promise.

That the appeal was very popular is very evident from the figures already received. For instance, John Healy at the Rhul, Burnside, in his week took over £70.

World Première for Glasgow

When David E. Rose, Paramount chief, was in Glasgow recently, Lord Provost Sir P. J. Dollan enlisted his aid on behalf of the local War Fund.

As a result it is now announced that a world première concurrent with London of "Hatter's Castle," Paramount's newest picture, will be given in the Paramount, Glasgow, on Sunday evening, November 16.

Mr. Rose has further agreed to send some of the principals, including Deborah Kerr, Emlyn Williams, Robert Newton, etc., for this occasion.

Following the very successful Warships Week which the Lord Provost recently concluded, he has decided that the entire proceeds of this world première will go to form the nucleus of a comforts fund for the men of H.M.S. *Duke of York*, the battleship, the cost of which Glasgow has given to the nation.

A big concert is due for the Regal, Coatbridge, next month, in aid of the local Provost's War Fund. Sir Harry Lauder is to be the principal artiste.

Ayrshire Film Society

The annual meeting of the Ayrshire Scientific Film Society was held at Ayr last week. In the course of the meeting it was stated that despite the war no meetings had had to be cancelled, all the films having arrived in time for showing. As a further precaution other arrangements have been made for programmes with the Glasgow Society.

Special vote of thanks was accorded to Mr. McLeod, who has acted as projectionist at all the meetings.

A manager who was welcomed back last week was Roy Graham, who previous to joining the Merchant Service was manager of the Ascot. It was his first time home after seven months. Already he has had some remarkable experiences, but is looking much better and fitter than ever. The sea is evidently agreeing with him.

Masonic Reminder

Masonic brethren are reminded that the regular meeting on Friday first in the Masonic Halls is rather an important one, as the new office-bearers will be elected for next year.

The energetic work of the Master, Willie Bendon, and his office-bearers has resulted in the Lodge being again in a sound financial position.

N.F.S. AID FOR KINEMAS

Liverpool Permission Granted

ARRANGEMENTS have been made at Liverpool for National Fire Service personnel to be employed temporarily at local kinemas which, through unforeseen circumstances, are without a trained fireman.

W. J. Speakman, chairman of the North-Western branch, discussed exhibitors' difficulties with Mr. Boulton, the assistant fire force commander. The latter indicated that there would be no objection to members of the N.F.S. assisting exhibitors in the matter of the provision of firemen, provided it is clearly understood that this arrangement should last only for a limited number of performances, and that every effort is made by managements to obtain suitable men trained by the N.F.S. for this work.

Hence, Liverpool licensees are being asked to acquaint G. Dudley West with their specific requirements so that the list can be put before the assistant fire force commander, who will contact the divisional officer in the immediate area in which the kinema is situated and issue instructions for the detailing of men for duty.

Good work, Mr. Speakman!

BURNLEY'S SUNDAY DANCING BAN

Concert Application Deferred

Burnley (Lancs) magistrates, on Thursday last, again adjourned an application for permission to hold a concert at the Roxy Cinema on Sunday, November 17, in aid of the A.F.S. Comforts Fund. When application was made the previous week it was stated that the programme, which was of a miscellaneous character, included dancing turns, and the Bench then directed that a revised programme should be submitted in which dancing was eliminated.

After the justices had considered the revised programme on Thursday the chairman said they were not at all satisfied with it. There were still two items which included dancing. The application, therefore, would be adjourned for another week, the producer, meanwhile, to submit another programme.

FUNDS NEEDED

Birmingham Aid for Service Members

No fewer than 38 members of Birmingham renting staffs serving with the Forces are now receiving regular gifts from the Birmingham Trade War Comforts Fund.

Hon. Treasurer Vic Jones (20th Fox) reports that recent efforts have enabled him to get a useful balance in hand. With the number of recipients of monthly gifts of 10s. each steadily growing, however, the weekly contributions from renting staffs still at home are naturally falling off. Indeed, they are barely sufficient to meet the calls upon the fund.

Following upon the successful golf tournament at Walsall in the summer, the fund has received a decided fillip from special Sunday performances at the Rink, Smethwick; Clifton, Stone Cross; and Plaza, West Bromwich.

S.M. CIRCUIT

Merseyside Change of Address

E. H. Whittell, circuit supervisor in the Merseyside area for S. M. Super Cinemas, Ltd., has transferred his office from Birkenhead to the King's Kinema, London Road, Liverpool. His 'phone number is Royal 8197.

This is his fourth change of address within 12 months, owing partly to the exigencies of war. He now hopes this circuit office address will be permanent. Mr. Whittell is vice-chairman of the North-Western branch.

After viewing "The Birth of a Baby," the General Purposes Committee of the Cornwall County Council has given permission for it to be shown throughout the county, on condition that children under 16 years of age were not admitted.

Flying Duke Visits Kinema

A.T.C. RALLY AT ABERDEEN PALACE

GROUP Commandant the Duke of Hamilton, A.F.C., Scottish Commandant of the A.T.C., attended a film concert in the Palace, Aberdeen, last Sunday evening, in aid of the City of Aberdeen A.T.C. Welfare Fund. He had flown specially from Edinburgh that day in order to preside at the concert.

Lord Provost Mitchell, in proposing votes of thanks, told the huge audience present that Oscar Deutsch had given the kinema for the concert free of charge. He also thanked A. N. Lilley, manager of the Palace Cinema, for arranging the concert, and members of his staff, who all gave their services free.

Educational Value of "Fantasia"

Walt Disney's "Fantasia" (RKO-Radio), which had a fortnight's run at the Picture House, Aberdeen, created a deep impression with the director of music under the Aberdeen Educational Authority.

So greatly was he impressed by the film from an educational point of view that he arranged with J. McDonald, the manager, for a special Saturday forenoon matinee, which was attended by a large number of school children.

ABERDEEN EXHIBITOR WEDS

Arnold M. Burns, of Aberdeen, who is proprietor of Glen Cinemas, was married in King's College Chapel, Aberdeen, recently, to Miss Winifred Neilson, of Aberdeen.

On Friday, Mr. Burns was fined 30s. in Aberdeen Sheriff Court for failing to have the side lights of his car dimmed according to regulations.

On the YOUNG MR. PITT (20th Century) set at Denham. Robert Donat, playing William Pitt, meets an old friend in Alfred Sangster, playing Grenville, Secretary of State. Both were actors at Liverpool Repertory Theatre in 1929, members of the famous Playhouse Company

PRAISE FOR SCOTTISH DOCUMENTARIES

Scotland, it is claimed in Glasgow, is ahead of England in making films a useful part of everyday life. Ministry of Information projectors have been installed in five Scottish public libraries, and the Scottish Film Council are keeping these supplied with programmes of outstanding documentary films.

Praise for the work of the Council's Central Film Library was given by Oliver Bell, Director of the British Film Institute. The B.F.I. film library, he said, has overcome the difficulties of supplying films in every grade of education from the primary school to the adult. At the end of the war it is hoped to form a series of such libraries.

Two new Scottish shorts, produced for exhibition abroad by the British Council at the Merton Park Studios, had their premiere at a performance of Edinburgh Film Guild in the Caley Picture House last Sunday.

They were "Song of the Clyde," directed by Jimmy Rogers, which traced the Clyde from its upland source to its development as a great shipbuilding river, and gave glimpses of Glasgow at work and at play; and "The Western Isles," directed by Terence Egan Bishop. Produced in the Outer Hebrides by a unit which spent five weeks in the islands, it showed the women of the Western Isles working with courage and cheerfulness while their men are fighting at sea, and reconstructed the heroic feat of Malcolm Morrison, a Harris boy, who last year, when his ship was torpedoed 350 miles out in the Atlantic, brought home to the islands a small lifeboat laden with survivors.

F

Katharine Hepburn's New Picture

FORMER UNIT REASSEMBLES

"Babes on Broadway"

AT the request of Katharine Hepburn, the entire company that worked with her in filming "The Philadelphia Story" has been reassembled for Metro Goldwyn-Mayer's "Woman of the Year," co-starring her with Spencer Tracy.

Miss Hepburn's interest in the company with which she works dates back to her days on Broadway, where she always had the same stagehands and crew.

Roscoe Karns has been selected to play Ed. Whittaker, Tracy's newspaper buddy, a baseball writer, who fights for the unwritten rule of no women in the Press box when Tracy brings Miss Hepburn to see a game.

George Stevens directs the film.

Rooney and Garland

Mickey Rooney and Judy Garland began their seventh picture as a team with the star of the "Babes on Broadway." Opening scenes found Mickey joined by two newcomers from Broadway, Ray McDonald and Richard Quine, doing a dancing trio number in a New York cafe.

"Babes on Broadway" is the story of New York's young stage hopefuls and their battle to gain recognition from leading producers. Featured in her first singing and dancing role in a career of thirty-five pictures is young Virginia Weidler. Fay Bainter, Henry O'Neill and Louis Albern are included in the leading adult roles. Alexander Woollcott, writer and actor, will appear as himself in a prologue and epilogue for the film. Busby Berkeley is directing.

Ian Hunter with Norma Shearer

Ian Hunter, who usually gets jilted at least once in every film, will be jilted twice, and by Norma Shearer, in "We were Dancing," gay, romantic, comedy adapted from Noel Coward's stage success, "To-night at Eight Thirty."

In the top comedy role of his career, Hunter will play Hubert Tyler, the "other man," the unlucky rival of Melvyn Douglas for Miss Shearer's affections. The story deals with a princess, about to wed a wealthy man, who falls in love at sight with a baron, who is as penniless as she is.

Natalie Thompson, who scored twice on Broadway before accepting a screen contract, has been cast in "The Vanishing Virginian," to be directed by Frank Borzage. Kathryn Grayson has the feminine lead with Frank Morgan.

"Johnny Eager"

Production has started on "Johnny Eager," with Mervyn Le Roy directing Robert Taylor and Lana Turner. Taylor portrays a ruthless, brittle-hard racketeer; the second feminine lead is played by Patricia Dane as Taylor's girl. Another important rôle in the film has been given to Van Heflin, of the Broadway stage, who plays the second male lead—the smooth, smart front man for the star.

Two New Properties

Metro-Goldwyn-Mayer announces purchase of "Never Love a Stranger," an adventure of American defence by Robert Arthur, and "Marriage is a Private Affair," 1941's Harper Prize-winning novel by Judith Kelley. Frederick Stephani will produce the first story, and the latter production will be supervised by Pandro Berman.

"Millions for Defence"

Narrator for Metro-Goldwyn-Mayer's special two-reel national defence short will be John Nesbitt. Nesbitt moves over to the special picture, which will trace the progress of American defence programme, from his Passing Parade series. Tentatively titled "Millions for Defence," the short will also feature brief talks by William S. Knudson, Director-General of the Office of Production Management; Admiral H. R. Stark, chief of naval operations; and General George G. Marshall, chief of staff of the United States Army.

Actual scenes of defence preparations filmed by the Government are included in the two reels, and the short was filmed with the co-operation of federal officials in Washington. This will mark the second time that Nesbitt has narrated for a short other than his own "Passing Parade" Series.

A scene from the P.R.C Film DESPERATE CARGO, which Pathe will shortly Trade show. Ralph Byrd and Carol Hughes are starred

Awesome Screen Spectacle in Colour

"ALOMA OF THE SOUTH SEAS"

Paramount Show

THE Trade show of Paramount's sensational Technicolor romance, "Aloma of the South Seas," has been fixed for tomorrow morning at the Carlton. Advance reports herald it as one of the most ambitious dramas ever screened, with its tremendous portrayals of mighty natural cataclysms.

For the first time in film history, "Aloma of the South Seas" will reproduce on the screen the historic disaster of Krakatoa, which ravaged a tropical island in 1883. Thousands perished in the earthquake and in the tidal wave that followed hundreds were swept to their death. So enormous were the disturbances set up that the reverberations were felt across the world and the giant waves lashed the English Channel into a stormy ferment.

Against this background Dorothy Lamour and Jon Hall play their roles of hero and heroine. In "Aloma of the South Seas," described as the biggest Technicolor South Seas spectacle ever filmed, Dorothy Lamour's adventures in "Hurricane" and "Typhoon" are described as almost tame by comparison.

The story is a highly-romantic one of native life on an island paradise. The dramatic thrill of the story is heightened by the stirring native chants, music and tribal pageantry. Dorothy finds herself torn between her love for the tribal prince Jon Hall and a villainous cousin played by Philip Reed.

Lynne Overman has a role which any comedian might envy, as "Corky," the only white man among the South Sea islanders. He serves as the tribal prince's friend and counsellor. His worldly-wisdom admirably fits him for his post as politician and his natural dislike of work admirably harmonises with his true occupation as an amiable beachcomber with a fund of humour and an armoury of knowledge of all the native weaknesses and angles.

Samara, the sacred Fire Mountain, sinister and threatening even in inactivity, erupts with an earth-shattering roar, just as the bullet of the jealous cousin accidentally finds its billet in the head of the High Priest. Then follows a battle against nature in fury. Director Alfred Santell has created a magnificent reproduction in colour of Nature's most destructive natural phenomenon—the eruption of Krakatoa—the island that blew itself off the map.

PRODUCERS RALLY TO P.R.C.

Tribute to Current Production Policy

FOLLOWING on the information that P.R.C. have completed to schedule the whole of their first programme, and are now about to start production on the 1941-42 output, comes a very encouraging cable addressed to W. J. Gell, managing director of Pathe. It reads:—

"We have recently completed arrangements with several producing units who are willing to spend 100 per cent. over our budget costs for pictures at their own risks and will cost twice as much to produce as we anticipated on our original budget allocations.

"The first of the pictures with 100 per cent. increased budget will be 'Swamp Woman,' which will be shipped to you in November; the second is 'Girls Town' for December shipment; and 'The Miracle Kid,' a veritable super to be shipped in a week or so. Will cable titles of other specials as confirmation come to hand."

The fact that producers are tagging to P.R.C. shows the sound confidence which is placed in this go-ahead organisation which has only been in business a little over a year but has shown that it can deliver just what it promises.

MURDER OF KINEMA MANAGER

Operator's Appeal Dismissed

The Court of Criminal Appeal, on October 27, dismissed the appeal by Leslie Walker Hammond, who was convicted at the Central Criminal Court, before Mr. Justice Cassels, of the murder at Dover on July 3, 1941, of George Thomas Roberts, and sentenced to death.

The appellant was a kinema operator, 18 years of age. He had been employed at the Plaza, Dover, and was convicted of murdering the manager of the kinema, a Mr. Roberts, on July 3, 1941, by striking him on the head with an axe, the allegation being that he afterwards threw the body out of a window, and then hid it in a disused lumber-room at the back of the basement.

The appeal was based on the admissibility of an alleged confession by Hammond, who in a statement to the police gave them a detailed account of how he had committed the crime and told them a number of facts unknown to them, including the places where he had hidden the money which he had taken from the safe at the kinema. The police duly found the money in those places.

Judy Garland, co-starred with Mickey Rooney in BABES ON BROADWAY (M-G-M), singing the "Chins Up, Cheerio, Carry On" number, flanked by a number of British refugee children who play an important part in this particular sequence

RKO-RADIO PREPARING SIX TRADE SHOWS

Five Important Films on the Way

AT a time when their product is enjoying unprecedented success in all parts of the country, RKO-Radio announces the completion of five more features, all of which are likely to be screened to the Trade in the country during the forthcoming weeks.

Presenting Cary Grant and Joan Fontaine in the co-starring rôles, "Suspicion" is the latest directorial effort of Alfred Hitchcock.

"All That Money Can Buy" offers a great all-star cast including Edward Arnold, Walter Huston, Jane Darwell and Simone Simon in the principal rôles. Described as a grand innovation in motion picture entertainment, the film ranks as one of RKO-Radio's most important new features.

South American Romance

Another top-flight film, "They Met in Argentina," was produced by Lou Brock, partly responsible for the highly popular "Flying Down to Rio." Conceived on similar lines to the last-mentioned success, "They Met in Argentina" presents Maureen O'Hara, James Ellison and Alberto Villa, the famous Argentinian singer, in the top rôles.

First of a series of pictures to be produced by Tay Garnett for RKO-Radio, "Unexpected Uncle" presents Ann Shirley, James Craig and Charles Coburn as an attractive star triumvirate.

The last of the new productions features Guy Kibbee as "Scattergood Baines" for the third time.

West End Successes

Meanwhile RKO-Radio's long list of West End pre-release successes continues with "Fantasia" entering its 21st West End week at the New Gallery, and "Citizen Kane" now in its fourth week at the Gaumont, Haymarket.

Both films, it is reported, continue to play to outstanding business.

"Fantasia" has now completed several provincial runs with box-office results beating the confident expectations of everybody concerned.

"CONQUEST"

Leslie Howard's Powerful Appeal for War-Blinded

"Conquest," the new charity "short" made by Leslie Howard for the National Institute for the Blind is an admirable example of what an appeal film should be. The main theme is the practical help which awaits any civilian blinded in enemy air attack, a disaster which to-day might befall any member of the audience. The subject is one of intense pathos, but the dominating note of the picture is that of "conquest," conquest over the handicap of blindness.

The opening shot is of a film set bustling with activity. "Set's beginning to look all right," says Leslie Howard. "I think we can rehearse it. Call the artistes, George." "And while we're waiting for them," he adds, turning to the audience, "I'd like to tell you of a little trip I've recently made."

This consisted of a visit to various Homes of Recovery where war-blinded people were seen being trained for various trades and professions. Despair had given way to hopefulness and a belief that a full life of happiness lay ahead.

It is a brilliant piece of intimate artistry on the part of Leslie Howard, and makes a film which will hold the attention of audiences from start to finish.

Collection during last week at the Ritz, Hyde, on behalf of the Russian Red Cross amounted to £86.

"UNLIMITED BOX-OFFICE"

"How Green was My Valley"

A message received by 20th Century-Fox executives in this country describes the screening of "How Green Was My Valley" to Home Office executives.

This picture, one of the biggest on the studio's current programme, is unanimously considered one of the great movies of all time.

It is declared, in fact, "'How Green Was My Valley' towers high above all previous John Ford pictures. Emotional impact in this film is terrific from start to finish. Entire cast without exception magnificent."

Walter Pidgeon, Maureen O'Hare, Donald Crisp and Sara Allgood play the leading roles, but the big surprise of the picture is reported to be Roddy McDowall, whose portrayal of Huw Morgan is regarded as one of the finest acting jobs ever seen.

The consensus of opinion is that the picture is a milestone in the history of the company and one with unlimited box-office potentialities the world over.

More for Preparation

Current production news from 20th Century-Fox announces that Linda Darnell will feature opposite Randolph Scott in "Sioux City," fast-paced pioneer drama of the Mid-West.

"Right to the Heart" is an unusual musical with a thrilling championship boxing bout as its climax, co-stars John Payne, Betty Grable and Milton Berle.

"Greenwich Village" will be directed by Archie Mayo, and a grand cast has already been assembled headed by Arthur Shields, John Loder, Raymond Walburn, Eric Blore, and Rose Anne Murray.

Henry Fonda has been set for the title rôle in "Lazy Galahad," which will be a picturisation of the novel by Joseph Schrank.

Romantic Comedy

The strange adventurese of a private nurse are thrillingly revealed in "Private Nurse" (January 12), in which Jane Darwell and Brenda Joyce top the cast, which includes Sheldon Leonard, Robert Lowery, Ann Todd and Kay Linaker. David Burton directed.

Lovely blonde Brenda Joyce in the title role is stranded in New York, alone and penniless. She signs up at a nurses' registry in an attempt to find work, and gets a position taking care of a daughter of a reformed gangster. How Brenda reunites the gangster, daughter and mother again makes for a novel and exciting climax.

"Marry the Boss's Daughter"

A gay streamlined comedy aptly describes "Marry the Boss's Daughter" (February 9), which tells the story of a college boy who obtains a job in New York determined to smash his way to success. The cast is headed by Brenda Joyce, Bruce Edwards and George Barbier, Hardie Albridge and Ludwig Stossel, and was directed by Thornton Freeland.

TRADE SHOW OFFERS—OCTOBER, 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Affectionately Yours	Warner ..	90 min.	A	7,921 ft.	Merle Oberon, Dennis Morgan, Rita Hayworth	Very good star and title light booking for the majority of halls. Safe for the family	Oct. 9, 1941	Dec. 22, 1941
Angels with Broken Wings	British Lion (Republic)	72 min.	A	6,541 ft.	Binnie Barnes, Gilbert Roland, Mary Lee	Capital light booking for all classes. Great for youngsters	Oct. 16, 1941	Not Fixed
Avenging Stranger, The	New Realm ..	56 min.	U	5,041 ft.	Tom Keene, Betty Compson ..	Good wide-open spaces booking—suit all the family, particularly the youngsters	Oct. 23 1941	Not Fixed
Back in the Saddle ..	British Lion (Republic)	71 min.	U	6,447 ft.	Gene Autry, Smiley Burnette, Mary Lee	Very good Western star booking for the masses and youngsters	Oct. 16, 1941	Immediate
Blazing Justice	Equity ..	55 min.	U	5,000 ft.	Bill Cody, Gertrude Messinger	Handy Western support for industrial halls and youngsters	Oct. 30, 1941	Not Fixed
†Blossoms in the Dust	M-G-M ..	99 min.	A	8,946 ft.	Greer Garson, Walter Pidgeon, Felix Bressart	Excellent general booking. Nothing to harm the family	Oct. 2, 1941	Nov. 17, 1941
Border Legion, The ..	British Lion (Republic)	57 min.	U	5,110 ft.	Roy Rogers, George Hayes, Carol Hughes	First-rate Western for the masses and youngsters ..	Oct. 16, 1941	Immediate
Border Vigilantes ..	Paramount ..	62 min.	U	5,580 ft.	William Boyd, Russell Hayden	Very good Western. Great for youngsters	Oct. 23, 1941	Dec. 29, 1941
Buy Me that Town ..	Paramount ..	70 min.	U	6,325 ft.	Lloyd Nolan, Constance Moore	Good average programmer. Nothing to harm youngsters	Oct. 30, 1941	Not Fixed
Cash and Carry ..	M-G-M ..	95 min.	A	8,549 ft.	Ann Sothern, George Murphy, Robert Sterling	Very good popular booking. Safe for the family ..	Oct. 2, 1941	Nov. 24, 1941
Charlie Chan in Rio ..	20th Century-Fox	62 min.	A	5,556 ft.	Sidney Toler, Mary Beth Hughes, Victor Jory	Good general booking. Safe for the family	Oct. 16, 1941	Feb. 23, 1942
Citizen Kane	RKO-Radio ..	115 min.	A	10,350 ft.	Orson Welles, Dorothy Comingore, Joseph Cotten	Outstanding booking, particularly for good-class halls. Not for children.	Oct. 9, 1941	Feb. 2, 1942
Claudine	Pathe	80 min.	A	7,300 ft.	Blanchette Brunoy, Pierre Brasseur, Max Dearly	Good specialised hall booking	Oct. 9, 1941	Not Fixed
Criminals Within ..	Pathe	67 min.	U	6,050 ft.	Eric Linden, Ann Doran ..	Reliable programme for the masses. Safe for children	Oct. 9, 1941	Jan. 12, 1942
Down in San Diego ..	M-G-M ..	70 min.	U	6,264 ft.	Bonita Granville, Ray McDonald, Dan Dailey, Jun.	Excellent programmer. Great for youngsters ..	Oct. 2, 1941	Dec. 1, 1941
Father Steps Out ..	Pathe	62 min.	U	5,628 ft.	Frank Albertson, Jed Prouty..	Very good popular and family booking	Oct. 9, 1941	Dec. 22, 1941
Forced Landing ..	Paramount ..	66 min.	U	6,046 ft.	Richard Arlen, Eve Gabor, J. Carroll Naish	Handy second for other than class halls. Good for youngsters	Oct. 9, 1941	Not Fixed
*49th Parallel	General F.D. ..	125 min.	U	11,070 ft.	Leslie Howard, Laurence Olivier, Eric Portman	Outstanding general booking. Great for the family..	Oct. 16, 1941	Nov. 24, 1941
Gay Vagabond, The	British Lion (Republic)	67 min.	A	5,998 ft.	Roscoe Karns, Ruth Donnelly, Ernest Truex	Good two-feature programme proposition. Nothing to harm youngsters	Oct. 16, 1941	Not Fixed
*Gert and Daisy's Weekend	Butcher's ..	78 min.	U	7,110 ft.	Elsie and Doris Waters, Wally Patch	Excellent light booking for the masses, family and youngsters	Oct. 9, 1941	Not Fixed
Great Awakening, The..	United Artists	83 min.	U	7,515 ft.	Ilona Massey, Alan Curtis, Binnie Barnes	Acceptable musical entertainment for good- and high-class halls	Oct. 2, 1941	Dec. 1, 1941
Great Man's Lady, The	Paramount ..	91 min.	A	8,170 ft.	Barbara Stanwyck, Joel McCrea, Brian Donlevy	Reliable top-liner for the majority of halls. Safe for youngsters	Oct. 23, 1941	Not Fixed
Henpecked	Columbia ..	76 min.	U	6,878 ft	Penny Singleton, Arthur Lake, Larry Sims	Good two-feature programme proposition for popular and industrial halls	Oct. 30, 1941	Not Fixed
Here Comes Happiness	Warner ..	54 min.	U	5,182 ft.	Mildred Coles, Edward Norris, Richard Hialey	Good supporting feature for all classes	Oct. 16, 1941	Jan. 19, 1942
Here Comes Mr. Jordan	Columbia ..	93 min.	A	8,425 ft.	Robert Montgomery, Evelyn Keyes, Claude Rains	Excellent novelty booking, a box-office certainty for all classes. Hardly suitable for youngsters	Oct. 23, 1941	Not Fixed
Hold that Ghost ..	General F.D. (Universal)	86 min.	A	7,743 ft.	Bud Abbott, Lou Costello, Joan Davis	Excellent comedy novelty thriller. Should not harm youngsters	Oct. 30, 1941	Feb. 9, 1942
Hurricane Smith ..	British Lion (Republic)	68 min.	A	6,137 ft.	Ray Middleton, Jane Wyatt, J. Edward Bromberg	Very good general booking. Safe for children ..	Oct. 16, 1941	Not Fixed
I Was a Prisoner on Devil's Island	Columbia ..	70 min.	A	6,342 ft.	Sally Eilers, Donald Woods ..	Quite good for popular halls. Not for children ..	Oct. 30, 1941	Not Fixed
Ice Capades	British Lion ..	89 min.	U	8,043 ft.	James Ellison, Jerry Colonna, Dorothy Lewis	Excellent general booking. Great for youngsters ..	Oct. 9, 1941	Dec. 1, 1941
In the Night	Pathe	61 min.	U	5,157 ft.	Frankie Darro, Marcia May Jones, Jackie Moran	Good general programmer. Good for youngsters ..	Oct. 2, 1941	Dec. 1, 1941
International Lady ..	United Artists	101 min.	U	9,191 ft.	George Brent, Ilona Massey, Basil Rathbone	Excellent popular booking. Safe for the family ..	Oct. 23, 1941	Nov. 17, 1941
International Squadron	Warner ..	85 min.	A	7,712 ft.	Ronald Reagan, James Stephenson, Olympe Bradna	Good "programmer" for the masses and youngsters	Oct. 9, 1941	Jan. 26, 1942
Jail House Blues ..	General F.D. (Universal)	62 min.	U	5,609 ft.	Nat Pendleton, Anne Gwynne, Robert Paige	Capital light booking for the majority. Safe for youngsters	Oct. 23, 1941	Not Fixed
Judas Was a Woman ..	Renown ..	88 min.	A	7,937 ft.	Simone Simon, Jean Gabin Ledoux	Good specialised hall booking. Not for children ..	Oct. 16, 1941	Not Fixed
Life Begins for Andy Hardy	M-G-M ..	101 min.	U	9,135 ft.	Mickey Rooney, Lewis Stone, Judy Garland	Excellent general booking. Great for the family ..	Oct. 30, 1941	Dec. 22, 1941
Marry the Boss's Daughter	20th Century-Fox	58 min.	U	5,369 ft.	Brenda Joyce, Bruce Edwards	Pleasing programme for the masses and family ..	Oct. 30, 1941	Feb. 1, 1942
Mary Names the Day	M-G-M.. ..	82 min.	U	7,442 ft.	Lew Ayres, Lionel Barrymore, Laraine Day	Very good popular booking. Nothing to harm the family	Oct. 23, 1941	Dec. 15, 1941
Meet John Doe	Warner ..	123 min.	U	11,062 ft.	Gary Cooper, Barbara Stanwyck, Edward Arnold	Excellent popular booking. Very good for the family	Oct. 2, 1941	Jan. 12, 1942
Menace of the Seas ..	General F.D. (Universal)	Serial	U	12 eps.	Dead End Kids, Little Tough Guys	Good serial for the masses and youngsters	Oct. 23, 1941	Immediate
Monster and the Girl, The	Paramount ..	79 min.	A	5,068 ft.	Ellen Drew, Robert Paige ..	Support for very uncritical audiences. Definitely not for youngsters	Oct. 30, 1941	Not Fixed
My Life with Caroline	RKO-Radio ..	79 min.	A	7,200 ft.	Ronald Colman, Anna Lee, Reginald Gardiner	Box-office light booking for the majority of halls. Nothing to harm youngsters	Oct. 16, 1941	Nov. 24, 1941
Naval Academy ..	Columbia ..	66 min.	U	5,934 ft.	Freddie Bartholomew, Jimmy Lydon	Moderate general booking. Suitable for juveniles ..	Oct. 23, 1941	Not Fixed
Nothing But the Truth	Paramount ..	89 min.	U	8,075 ft.	Bob Hope, Paulette Goddard, Edward Arnold	Capital light booking. Good for the family	Oct. 9, 1941	Nov. 10, 1941
Officer and the Lady, The	Columbia ..	59 min.	A	5,317 ft.	Rochelle Hudson, Bruce Bennett	Sound second for popular halls. Harmless for juveniles	Oct. 30, 1941	Not Fixed
*Old Mother Riley's Circus	Anglo-American	80 min.	U	7,200 ft.	Arthur Lucan, Kitty McShane, Roy Emerton	Excellent popular booking. Great for the family ..	Oct. 30, 1941	Not Fixed
Our Russian Allies ..	Anglo-American	55 min.	U	4,950 ft.		Excellent general booking. Good for the family ..	Oct. 23, 1941	Not Fixed
Paper Bullets	Pathe ..	70 min.	A	6,300 ft.	Joan Woodbury, Jack La Rue, John Archer	Very good mass booking. Not for youngsters ..	Oct. 9, 1941	Dec. 15, 1941
Perfect Crime, The ..	Columbia ..	68 min.	A	6,154 ft.	Ralph Bellamy, Margaret Lindsay	Fair average programmer. Nothing to harm youngsters	Oct. 30, 1941	Not Fixed
Pirates on Horseback	Paramount ..	68 min.	U	6,240 ft.	William Boyd, Russell Hayden	Good outdoor booking for all classes, family included	Oct. 9, 1941	Oct. 27, 1941
Private Nurse	20th Century-Fox	61 min.	U	5,495 ft.	Jane Darwell, Brenda Joyce, Sheldon Leonard	Good average programmer. Safe for youngsters ..	Oct. 2, 1941	Jan. 12, 1942
Redhead	Pathe	63 min.	U	5,798 ft.	June Lang, Johnny Downs, Eric Blore	Good popular booking. Good for youngsters ..	Oct. 9, 1941	Dec. 29, 1941
Riders of the Purple Sage	20th Century-Fox	54 min.	U	4,875 ft.	George Montgomery, Mary Howard	Good general Western booking. Grand for juveniles..	Oct. 30, 1941	Jan. 26, 1942
*Saint Meets the Tiger, The	RKO-Radio	77 min.	A	6,930 ft.	Hugh Sinclair, Jean Gillie, Gordon McLeod	Very good popular booking. Should not harm juveniles	Oct. 16, 1941	Dec. 8, 1941
Sealed Lips	General F.D. (Universal)	61 min.	A	5,615 ft.	William Gargan, June Clyde ..	Very good popular programmer. Nothing to harm youngsters	Oct. 30, 1941	Dec. 29, 1941
Sergeant York	Warner ..	135 min.	A	12,055 ft.	Gary Cooper, Walter Brennan, Joan Leslie	Outstanding general booking. Safe for the family ..	Oct. 16, 1941	Feb. 9, 1942
Shot in the Dark, A ..	Warner ..	56 min.	A	5,083 ft.	William Lundigan, Nan Wynn	First-rate support. Safe for the family..	Oct. 9, 1941	Dec. 29, 1941
Singapore Woman ..	Warner ..	64 min.	A	5,799 ft.	Brenda Marshall, David Bruce..	Fair average title booking for the industrial masses. Not for youngsters	Oct. 9, 1941	Jan. 5, 1942
Skylark	Paramount ..	94 min.	A	8,418 ft.	Claudette Colbert, Ray Milland, Brian Aherne	Attractive light booking, particularly for high-class halls. Hardly suitable for youngsters	Oct. 16, 1941	Dec. 1, 1941
Sun Valley Serenade ..	20th Century-Fox	85 min.	U	7,729 ft.	Sonja Henie, John Payne, Lynn Bari, Glen Miller	Box-office light booking for all classes. Great for the family	Oct. 23, 1941	Jan. 26, 1942
Tanks a Million ..	United Artists	50 min.	U	4,500 ft.	William Tracy, James Gleason, Elyse Knox	Excellent comedy support for the masses and family ..	Oct. 23, 1941	Not Fixed
They Meet Again ..	RKO-Radio ..	64 min.	U	5,890 ft.	Jean Hersholt, Anne Bennett, Robert Baldwin	Good average programme. Very good for the family	Oct. 16, 1941	Dec. 8, 1941
This Woman is Mine ..	General F.D. (Universal)	91 min.	U	8,260 ft.	Franchot Tone, John Carroll, Carol Bruce	Good average booking. Safe for the family	Oct. 23, 1941	Not Fixed
Time Out for Rhythm	Columbia ..	69 min.	U	6,294 ft.	Rudy Vallee, Ann Miller, Rosemary Lane	Fair average musicale. Safe for the family	Oct. 30, 1941	Not Fixed
*Tower of Terror, The	Pathe	78 min.	A	7,051 ft.	Wilfrid Lawson, Movita, Michael Rennie	Excellent general booking. Not suitable for youngsters	Oct. 2, 1941	Jan. 5, 1942
Unfinished Business..	General F.D. (Universal)	95 min.	A	8,624 ft.	Robert Montgomery, Irene Dunne, Preston Foster	Excellent light booking. Hardly suitable for youngsters	Oct. 2, 1941	Jan. 12, 1942
Vanishing Riders ..	Equity-British	55 min.	U	5,000 ft.	Billy Cody, Bill Cody jun., Ethel Jackson	Handy Western for the masses and youngsters ..	Oct. 23, 1941	Not Fixed
Vengeance of Gregory Walters	Renown ..	63 min.	U	5,768 ft.	Hoot Gibson, Robert Kortman, Joan Barclay	Popular booking. Hoot Gibson's name as star value. Family entertainment.	Oct. 2, 1941	Not Fixed
Wagons Roll at Night, The	Warner ..	83 min.	A	7,529 ft.	Humphrey Bogart, Sylvia Sidney	Very good general booking. Hardly suitable for youngsters	Oct. 9, 1941	Dec. 1, 1941
We Go Fast	20th Century-Fox	63 min.	U	5,776 ft.	Lynn Bari, Alan Curtis, Sheila Ryan	Very ordinary programme. Nothing to harm the family	Oct. 23, 1941	Jan. 5, 1942
West Point Widow ..	Paramount ..	63 min.	A	5,769 ft.	Anne Shirley, Richard Carlson, Richard Denning	Agreeable second for most halls. Safe for the family	Oct. 2, 1941	Not Fixed
Whistling in the Dark	M-G-M.. ..	78 min.	A	6,994 ft.	Red Skelton, Conrad Veidt, Ann Rutherford	Capital general booking. Nothing to harm the family	Oct. 23, 1941	Dec. 8, 1941
Wide Open Town ..	Paramount ..	78 min.	U	7,080 ft.	William Boyd, Russell Hayden, Andy Clyde	Capital Western booking. Great for youngsters ..	Oct. 23, 1941	Nov. 17, 1941
Wild Geese Calling ..	20th Century-Fox	77 min.	A	6,993 ft.	Henry Fonda, Joan Bennett ..	Good general booking. Not for juveniles	Oct. 9, 1941	Jan. 19, 1942
Yank in the R.A.F., A	20th Century-Fox	96 min.	U	8,779 ft.	Tyrone Power, Betty Grable, John Sutton	Box-office title and star booking for the masses and the family	Oct. 33, 1941	Feb. 16, 1942

WHAT'S RELEASED IN NOVEMBER, 1941

Date.	Title.	Renter.	Reg. No.	Running Time.	Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Nov. 3	Barnacle Bill	M-G-M	F. 4446	91		U	8,299	Wallace Beery, Marjorie Main	1/48, 1/12, 1/6	Sept. 4, 1941
,, 17	Barnyard Follies	British Lion ..	F. 4196	69		U	6,186	Mary Lee, Rufe Davis, June Storey	1/6	June 19, 1941
,, 10	Black Cat, The	General F.D. (Universal)	F. 4217	70		A	6,303	Basil Rathbone, Hugh Herbert, Broderick Crawford, Bela Lugosi	1/12, 1/6 ..	July 3, 1941
,, 17	†Blossoms in the Dust	M-G-M	F. 4521	99		A	8,946	Greer Garson, Walter Pidgeon, Marsha Hunt ..	1/48, 1/12, 1/6	Oct. 2, 1941
,, 24	Cash and Carry	M-G-M	F. 4520	95		A	8,549	Ann Sothern, George Murphy, Robert Sterling ..	1/48, 1/12, 1/6	Oct. 2, 1941
,, 3	Electric Man, The	General F.D. (Universal)	F. 4457	57		A	5,104	Lionel Atwill, Lon Chaney, Jnr., Anne Nagel ..	1/6	Sept. 11, 1941
,, 10	Ellery Queen's Penthouse Mystery	Columbia ..	F. 4304	70		A	6,237	Ralph Bellamy, Margaret Lindsay, Charles Grapewin	1/12, 1/6 ..	July 17, 1941

*A British Picture. † In Colour.

WHAT'S RELEASED IN NOVEMBER, 1941—continued

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Nov. 3	Father Takes a Wife	RKO-Radio	F. 4440	80	A	7,087	Adolphe Menjou, Gloria Swanson	1/12, 1/6	Sept. 4, 1941
„ 10	Fighting Marshal	Paramount	F. 4226	87	U	7,816	Richard Dix, Florence Rice, Victor Jory	1/12, 1/6	July 3, 1941
„ 24	Flight from Destiny	Warner	F. 4412	73	A	6,706	Thomas Mitchell, Geraldine Fitzgerald, Jeffrey Lynn, James Stephenson	1/48, 1/12, 1/6	Aug. 28, 1941
„ 24	*49th Parallel	General F.D.	——	125	U	11,070	Leslie Howard, Laurence Olivier, Raymond Massey, Eric Portman	1/12, 1/6	Oct. 16, 1941
„ 10	Give Us Wings	General F.D. (Universal)	F. 4179	62	A	5,596	The "Dead End" Kids, The Little Tough Guys	1/6	June 12, 1941
„ 24	Great Train Robbery, The	British Lion	F. 4194	63	U	5,529	Bob Steele, Claire Carleton	1/6	June 19, 1941
„ 24	Hello Sucker	General F.D. (Universal)	F. 4508	60	U	5,549	Tom Brown, Peggy Moran, Walter Catlett	1/6	Sept. 18, 1941
„ 3	Horror Island	General F.D. (Universal)	F. 4454	61	A	5,465	Dick Foran, Leo Carrillo, Peggy Moran	1/6	Sept. 11, 1941
„ 17	Hurry, Charlie, Hurry	RKO-Radio	F. 4322	66	A	5,901	Leon Errol, Mildred Coles	1/6	July 31, 1941
„ 17	International Lady	United Artists	F. 4588	120	U	9,191	George Brent, Ilona Massey, Basil Rathbone	1/12, 1/6	Oct. 23, 1941
„ 10	Lady Be Good	M-G-M	F. 4445	111	U	10,037	Robert Young, Eleanor Powell, Ann Sothern	1/48, 1/12, 1/6	Sept. 11, 1941
„ 17	Parachute Battalion	RKO-Radio	F. 4441	75	U	6,803	Robert Preston, Nancy Kelly	1/12, 1/6	Sept. 4, 1941
„ 24	Roar of the Press	Pathe	F. 4298	70	A	6,400	Wallace Ford, Jean Parker	1/12, 1/6	July 24, 1941
„ 3	Santa Fe Trail	Warner	F. 3906	110	A	9,841	Errol Flynn, Olivia de Havilland, Ronald Reagan, Raymond Massey	1/48, 1/12, 1/6	Aug. 21, 1941
„ 3	Scotland Yard	20th Century-Fox	F. 4325	65	U	5,919	Nancy Kelly, Edmund Gwenn, John Loder, Henry Wilcoxon	1/6	July 24, 1941
„ 10	This Man Reuter	Warner	F. 3904	89	U	7,922	Edward G. Robinson, Edna Best, Eddie Albert, Albert Basserman	1/48, 1/12, 1/6	May 22, 1941
„ 17	*Tower of Terror	Pathe	BR.R. 4569	78	A	7,051	Wilfrid Lawson, Movita, Michael Rennie	1/12, 1/6	Oct. 2, 1941
„ 17	Underground	Warner	F. 4414	94	A	8,529	Jeffrey Lynn, Philip Dorn, Kaaren Verne, Martin Kosleck	1/48, 1/12, 1/6	Aug. 28, 1941

REISSUES

Nov. 24	Lancer Spy	20th Century-Fox	F. 15433	83	U	7,573	George Sanders, Dolores del Rio, Peter Lorre	1/6	Sept. 18, 1941
„ 10	Slave Ship	20th Century-Fox	F. 14887	90	A	8,111	Warner Baxter, Wallace Beery, Mickey Rooney	1/6	Sept. 18, 1941

* A British Picture. † In colour.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period September 17 to October 20. Films the names of which appear in italics are part of a series (or serials).

BRITISH.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
SEPTEMBER 17.				
Trees	Columbia	British Foundat'n	1,677	Br./R. 4464
This Gypsum Business	„	„	1,678	Br./R. 4465
Over the Hills	„	„	1,508	Br./R. 4466
Toddlers' Town	„	B.S. Productions	1,554	Br./R. 4467
The Pilot is Safe	N.S.S. Productions.	Crown Film Unit	780	Br./E. 4483
SEPTEMBER 19.				
Royal Australian Navy	N.S.S. Productions.	Celluloid Despatch Services.	600	Br./E. 4486
The Seventh Survivor	Anglo-American	British National	6,926	Br./E. 4487
SEPTEMBER 20.				
Royal Road	20th Century-Fox.	British Movietone News.	1,092	Br./R. 4488
New Acres	N.S.S. Productions.	Shell Refining and Marketing Co.	752	Br./E. 4497
SEPTEMBER 22.				
Corvettes	„	Spectator Short Films.	700	Br./E. 4498
SEPTEMBER 23.				
Dancing Moods	Columbia	B.S. Productions	1,605	Br./R. 4499
I Thank You	G.F.D.	Gainsborough Pictures.	7,305	Br./Dr. 4505
English Summer	„	Inspiration Pictures.	1,376	Br./R. 4506
SEPTEMBER 24.				
Pathe Pictorial Nos. 274/286—				
Pathe Pictorial No. 283	Pathe	Pathe	890	Br./R. 4515
SEPTEMBER 27.				
Shunter Black's Night Off.	N.S.S. Productions.	Verity Films	654	Br./E. 4516
SEPTEMBER 29.				
Full Cycle	M-G-M	Merton Park Studios.	1,172	Br./R. 4517
City Bound	„	Spectator Short Films.	938	Br./R. 4518
SEPTEMBER 30.				
Pathe Pictorial Nos. 274/286—				
Pathe Pictorial No. 284	Pathe	Pathe	874	Br./R. 4522
OCTOBER 2.				
Pathe Pictorial No. 285	„	„	887	Br./R. 4523
Pathe Pictorial No. 286	„	„	905	Br./R. 4524
OCTOBER 6.				
New Zealand Has Wings	N.S.S. Productions.	Celluloid Despatch Services.	485	Br./E. 4529
OCTOBER 9.				
North of the Border	Warner	Assoc. Independent Producers of Gt. Britain.	770	Br./R. 4549
OCTOBER 10.				
Sheepdog of the Hills	Butcher's	Butcher's	6,890	Br./E. 4553
OCTOBER 14.				
Tower of Terror	Pathe	A.B.P.C.	7,051	Br/R. 4569
OCTOBER 15.				
Dig for Victory	N.S.S. Productions.	Spectator Short Films.	563	Br/E. 4578
OCTOBER 17.				
The Saint Meets the Tiger.	RKO-Radio	RKO-Radio	7,068	Br/DR. 4581

FOREIGN.

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
SEPTEMBER 17.				
The Great Swindle	Columbia	Columbia	4,844	F. 4468
She Knew all the Answers.	„	„	7,576	F. 4469
Female Correspondent	„	„	7,348	F. 4470
International Forum No. 1.	„	„	1,340	F. 4471
Western Wonderland	„	„	819	F. 4472
Community Sing No. 43	„	„	896	F. 4473
Dutiful but Dumb	„	„	1,510	F. 4474
The Jungle Archer	„	„	872	F. 4475
Movie Magic	„	„	899	F. 4476
Screen Snapshots No. 93	„	„	895	F. 4477
New York Parade No. 2	„	„	840	F. 4478
The Glove Affair	„	„	1,505	F. 4479
A Helping Paw	„	„	624	F. 4480
Take It or Leave It No. 3	„	„	1,007	F. 4481
Take It or Leave It No. 4	„	„	978	F. 4482
SEPTEMBER 18.				
The Parson of Panamint	Paramount	Paramount	7,594	F. 4484
The Night of January 16th	„	„	7,180	F. 4485
SEPTEMBER 20.				
Moon over Miami	20th Century-Fox	20th Century-Fox	8,245	F. 4489
Carribbean Sentinel	„	„	910	F. 4490
Spotlight on Indo-China	„	„	829	F. 4491
The Miracle of Hydro	„	„	893	F. 4492
A Letter from Cairo	„	„	808	F. 4493
Symphony in Snow	„	„	834	F. 4494
Training Police Horses	„	„	930	F. 4495
Playing with Neptune	„	„	855	F. 4496
SEPTEMBER 23.				
The Phantom Submarine.	Columbia	Columbia	6,246	F. 4500
They Dare Not Love	„	„	6,771	F. 4501
Her First Beau	„	„	6,917	F. 4502
The Wallflower	„	„	544	F. 4503
Screen Snapshots No. 92	„	„	791	F. 4504
Riders of Death Valley	G.F.D.	Universal	7,180	F. 4507
Hello Sucker	„	„	5,549	F. 4508
Mr. Dynamite	„	„	5,731	F. 4509
Too Many Blondes	„	„	5,432	F. 4510
San Antonia Rose	„	„	5,716	F. 4511
Jumpin' Jive	„	„	1,552	F. 4512
Once Upon a Summertime.	„	„	1,542	F. 4513
SEPTEMBER 24.				
Hold Back the Dawn	Paramount	Paramount	10,510	F. 4514
SEPTEMBER 29.				
Down in San Diego	M-G-M	M-G-M	6,264	F. 4519
Cash and Carry	„	„	8,549	F. 4520
Blossoms in the Dust	„	„	8,946	F. 4521
OCTOBER 3.				
Meet John Doe	Warner	Warner	11,062	F. 4525
A Shot in the Dark	„	„	5,083	F. 4526
Malibu Beach Party	„	„	722	F. 4527
Sockaroo	„	„	1,913	F. 4528
OCTOBER 6.				
Pirates on Horseback	Paramount	Paramount	6,240	F. 4530
West Point Widow	„	„	5,769	F. 4531
Forced Landing	„	„	6,046	F. 4532
Musical Bandit	RKO-Radio	RKO-Radio	1,459	F. 4533
Polo Phony	„	„	1,645	F. 4534
Publicity Sports	„	Pathe News	842	F. 4535
Rolling Rhythm	„	„	828	F. 4536
Jockey's Day	„	„	798	F. 4537
A Panic in the Parlour	„	RKO-Radio	1,678	F. 4538
The Wagons Roll at Night.	Warner	Warner	7,529	F. 4539
Singapore Woman	„	„	5,799	F. 4540
Hunting the Hard Way	„	„	1,283	F. 4541
Minstrel Days	„	„	1,803	F. 4542
The Vengeance of Gregory Walters.	Renown Pictures	Diversion Pictures	5,768	F. 4543
OCTOBER 7.				
The Great Awakening	United Artists	Gloria Pictures	7,545	F. 4544
OCTOBER 8.				
In the Night	Pathe	Monogram	5,517	F. 4545
Alive in the Deep	„	Producers Releasing.	2,207	F. 4546
Paper Bullets	„	„	6,240	F. 4547
OCTOBER 9.				
Citizen Kane	RKO-Radio	Mercury Productions.	10,750	F. 4548
International Squadron	Warner	Warner	7,712	F. 4550
Affectionately Yours	„	„	7,921	F. 4551
The Haunted House	„	„	971	F. 4552
OCTOBER 10.				
Criminals Within	Pathe	Producers Releasing.	6,050	F. 4554
Redhead	„	Monogram	5,798	F. 4555
OCTOBER 13.				
Skylark	Paramount	Paramount	8,418	F. 4556
Nothing but the Truth	„	„	8,075	F. 4557
Flies Ain't Human	„	„	569	F. 4558
Canine Sketches	„	„	889	F. 4559
Bob Chester and His Orchestra.	„	„	846	F. 4560
Zero the Hound	„	„	572	F. 4561
Sun Fun	„	„	829	F. 4562
Olive's Boithday Present.	„	„	584	F. 4563
Lasso Wizards	„	„	861	F. 4564
Sneak, Snoop and Snitch in Triple Trouble.	„	„	574	F. 4565
Popeye Meets Rip Van Winkle.	„	„	576	F. 4566
Fire Cheese	„	„	598	F. 4567
OCTOBER 14.				
Father Steps Out	Pathé	Monogram	5,628	F. 4568
Here Comes Happiness	Warner	Warner	5,182	F. 4570
Sergeant York	„	„	12,055	F. 4571
Stage Fright	„	„	675	F. 4572
Pilgrim Porky	„	„	625	F. 4573
Radio and Relatives	„	„	970	F. 4574
Claudine	Pathé	Les Films Regent	7,300	F. 4575
OCTOBER 15.				
Wild Geese Calling	Twentieth Century-Fox.	Twentieth Century-Fox.	6,993	F. 4576
Charlie Chan in Rio	„	„	5,556	F. 4577
OCTOBER 16.				
Vanishing Riders	Equity British	Spectrum	5,000	F. 4579
OCTOBER 17.				
Judas was a Woman	New Realm	Paris Film Productions.	7,037	F. 4580
They Meet Again	RKO-Radio	Stephen-Lang Productions.	6,050	F. 4582
My Life with Caroline	„	United Producers Productions.	7,280	F. 4583
Golden Eggs	„	Walt Disney Productions.	723	F. 4584
Good Time for a Dime	„	„	691	F. 4585
OCTOBER 20.				
Mary Names the Day	M-G-M	M-G-M	7,442	F. 4586
The Man Who Changed the World.	„	„	981	F. 4587
International Lady	United Artists	Edward Small Productions.	9,191	F. 4588

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br.—DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota.

Br.—TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Feminine Touch, The (M-G-M)—American.	97 min. (A)	Rosalind Russell, Don Ameche, Kay Francis.	... Marital comedy concerning a professor who holds that jealousy is the bugbear of Society. The explosion of his theory, ignited by a brilliant cast, is the gist of class comedy entertainment.	**Very good light booking, particularly for high-class halls. Hardly suitable for children.**
Frontier Days ... ... (Equity-British)—American.	58 min. (U)	Bill Cody, ... Ada Ince,	... Unpretentious but fast-moving outdoor melodrama. Story adequate, characterisation sound and staging picturesque.	**Sound Western offering for the masses and youngsters.**
Gay Falcon, The ... ... (RKO-Radio)—American.	68 min. (A)	George Sanders, Wendy Barrie, Allen Jenkins.	... Comedy crime drama, adapted from a Michael Arlen story. Development a little involved, but cast attractive, thrills good and humourous touches bright.	**Good two-feature progamme booking. Nothing to harm youngsters.**
Married Bachelor ... ... (M-G-M)—American.	81 min. (A)	Robert Young, Ruth Hussey,	... Novel and amusing domestic comedy drama. Story ingenious, characterisation first-class, and feminine angle obvious.	**Very good popular booking. Nothing to harm youngsters.**
Mexican Spitfire's Baby, The (RKO-Radio)—American.	68 min.(U)	Leon Errol, Lupe Velez, Chas. Rogers.	... Riotous farcical comedy of mistaken identity, the latest of the Mexican Spitfire series . Grand performance by Leon Errol, good support and resourceful direction.	**Capital comedy booking for the masses and youngsters.**
***Ships with Wings (United Artists)—British.**	... 102 min. (A)	John Clements Leslie Banks. Jane Baxter	... Spectacular romantic melodrama of the Fleet Air Arm with an authentic Ark Royal. Story an effective and thrilling blend of fact and fiction, characterisation first-class and climax terrific.	**Excellent popular booking. Great for the family.**
Tom, Dick and Harry (RKO-Radio)—American.	... 85 min. (U)	Ginger Rogers George Murphy, Burgess Meredith.	... Delightfully refreshing romantic comedy with a novel slant. Grand performance by Ginger Rogers, imaginative direction, good dialogue, and strong feminine angle.	**Excellent general booking. Great for the family.**
When Ladies Meet ... (M-G-M)—American.	... 105 min. (A)	Joan Crawford, Robert Taylor, Greer Garson.	... Polished romantic drama, with a witty and poignant theme. Acting and dialogue brilliant and presentation faultless. Feminine appeal terrific.	**Excellent romantic booking. Not for youngsters.**

***A British Picture**

REVIEWS FOR SHOWMEN

Ships with Wings

United Artists. British (A). Directed by Sergei Nolbandov. Featuring John Clements, Leslie Banks and Jane Baxter. 9,204 feet. Release not fixed.

SPECTACULAR romantic melodrama of the Fleet Air Arm, with an authentic *Ark Royal* axis, concerning the colourful exploits of an irresponsible but courageous youth who leaves the Service under a cloud, but, true to tradition, later pays his debt in full when his country's safety is menaced. There are exciting technicalities and grim and rollicking adventure for the schoolboy and the he-man, genuine heart interest for the feminine fan, and a war-in-the-air climax that will thrill both sexes and all ages.

Acting, needless to say, meets all demands—the authentic aircraft-carrier sequences are photographed with showmanship. Excellent popular booking, a picture all set to break altitude records at the universal box-office.

Story.—Stacey, Maxwell and Grant, lieutenants in the Fleet Air Arm, support their C.O., Captain Fairfax, in his belief that aeroplanes are as important to the Navy as guns. Vice-Admiral Wetherby, an old-timer, still puts his faith in big guns. Stacey and Celia, Wetherby's daughter, fall in love, but before they can get married Stacey takes Mickey, Celia's young brother, up in a 'plane before it is ready for tests. Seeing it about to crash, he bails out; Mickey is killed. Stacey is dismissed the Service for cowardice. His engagement with Celia is broken and he becomes a commercial pilot on a small island off Greece. After bringing down a number of enemy 'planes, Stacey is himself brought down, and by a coincidence is picked up by a boat from his old ship.

He learns that Grant has married Celia and that Maxwell is developing a brake for fighters. Stacey is able to warn the Admiral of a minefield; an air attack is ordered; the aircraft-carrier is hit. Stacey is allowed to fly with his comrades and his objective is an Italian dam. His bombs and ammunition run out, but he flies on to the back of an enemy bomber and forces it down on to the parapet of the dam. The dam is destroyed, but at the cost of his life.

Acting.—John Clements takes it on the chin as Stacey in the early scenes and stages a mighty come-back at the finish. His character drawing is well in line with popular fiction, but he makes it thoroughly convincing.

Leslie Banks and Basil Sidney are good as Wetherby and Fairfax, Jane Baxter and Ann Todd meet all demands as the two women concerned, and Michael Wilding and Michael Rennie are true to type as Maxwell and Grant.

Production.—The story opens with the launching of the aircraft-carrier, and the showmanlike introduction establishes, at the same time, story point. Each phase of the story offers such an outstanding opening for spectacle and individual heroism that it is not long before the two aspects of the melodrama—its fiction and its authenticity—unite into one big glorious war time adventure. In conjunction with the colourful, exuberant and eventful prologue, the climax is the crowning achievement of a patriotic piece of urgent topicality and irresistible mass, family and popular appeal.

Points of Appeal.—Topical story, clean sentiment, fine patriotism, great aerial and naval thrills, terrific climax, showmanlike title and big star values.

When Ladies Meet

M-G-M. American (A). Directed by Robert Z. Leonard. Featuring Joan Crawford, Robert Taylor and Greer Garson. 9,464 feet. Released January 12, 1942.

POLISHED romantic drama concerning a young authoress who writes best-sellers about love, but finds she nas a lot to learn when she allows herself to become the corner of a cheap and rather vulgar triangle. Greer Garson plays the loyal and injured wife, and Joan Crawford is the superficially sophisticated interloper

The brilliantly handled debate—there is considerably more dialogue than action—devolves into a witty, tender and, towards the finish, tremendously human screen play. We can go further; its feminine appeal is only exceeded by its star values. Excellent romantic booking, particularly for good and high-class halls.

Story.—Mary Howard, an authoress, is loved by Jimmy Lee, a clean, healthy young man, but gently turns him down in favour of Rogers Woodruff, a married publisher. She sees herself as the central character in her latest book, and feels she is justified in taking Rogers from his wife.

Rogers, a born philanderer, has no difficulty in agreeing with Mary. Jimmy soon sees that Mary is on the wrong track and conspires to bring her and Clare, Woodruff's wife, together. He succeeds in circumstances that enable the two women to present their respective points without knowing that they are natural enemies. The talk results in Mary getting the correct slant on life. It also results in Rogers learning a severe lesson. Mary and Jimmy are properly paired off at the fade-out.

Acting.—Joan Crawford is good as Mary; she cleverly suggests the type who fools herself into believing all's fair in love, but accurate as she is she has to play second best to Greer Garson in the many big woman-to-woman situations. The latter has a sympathetic part as Clare, and she exploits it for all she is worth. Her championship of all that is best in femininity is delightfully and unforgettably poignant. Robert Taylor and Herbert Marshall are sound as Jimmy and Rogers.

Production.—The play is essentially a conversation piece, but its stellar characterisation is so shrewd, yet so natural, its finer and grosser instincts so delightfully and so devilishly feminine, its reasoning so sound, and its summing up so faithful to the highest spiritual and physical implications of the marriage contract that it has no difficulty in triumphing over its verbiage.

It does considerably more, it impresses throughout its ample length with entertainment of intelligence, wit, polish and profound human appeal. Title and star values put the seal on an attractive and outstanding woman's picture.

Points of Appeal.—Clever, witty and human story, flawless acting by femininc players, sound support, subtle and understanding direction, excellent dialogue, irresistible woman's angle, and terrific title and star values.

The Gay Falcon

RKO-Radio. American (A). Directed by Irving Reis. Featuring George Sanders, Wendy Barrie and Allen Jenkins. 6,200 feet. Release not fixed.

COMEDY crime romance, adapted from a Michael Arlen story, telling how a susceptible amateur detective proves a society hostess to be the homicidal head of a gang of jewel robbers. There is plenty of lively surface action, and the versatile alternation of laughs and thrills, together with a spirited feminine interest, good staging and neat characterisation, happily conquers a rather involved story. Star and title values are attractive. Good two-feature programme booking for most halls.

Story.—The Falcon, lady-killer and criminologist, attends a ball arranged by Maxine, a society hostess. He is requested by Helen Reed, Maxine's secretary, to keep an eye on a valuable diamond worn by an elderly guest. The Falcon's assignment results in jealousy between his fiancée, Elinor, and Helen. The elderly guest is murdered, but The Falcon manages to save the diamond.

There are mysterious attempts to get the diamond, and another guest is killed in circumstances that incriminate Goldy, The Falcon's assistant. Meanwhile, The Falcon centres his suspicions on Retana, another guest. There are further complications, but in the end Retana is killed, and Maxine turns out to be the killer. She is the head of a gang of jewel robbers. Helen and Elinor are still competing for The Falcon's favours, but he is already preoccupied with another crime and another girl.

Acting.—George Sanders gives a smooth portrayal as the nonchalant and facetious Falcon, Wendy Barrie and Anne Hunter are effective in contrast as Helen and Elinor, Allen Jenkins gets a number of laughs as Goldy, and Gladys Cooper is disarming as Maxine.

Production.—The early development is a little confusing, but after the first reel or so crime, comedy and romance are entertainingly compounded. The dumping of the joint heroines adds a novel touch to the ending. It is good fun, with all its grim fundamentals.

Points of Appeal.—Ingenious plot, polished presentation, resourceful cast, good thrills, neatly spaced laughs, feminine angle, provocative title and star values.

Tom, Dick and Harry

RKO-Radio. American (U). Directed by Garson Kanin. Featuring Ginger Rogers, George Murphy, and Burgess Meredith. 7,650 feet. Release not fixed.

DELIGHTFULLY refreshing romantic comedy concerning an ingenuous, yet shrewd working-class girl who is given the choice of three husbands—a fellow who has no liking for work or regard for money, an ambitious young man, and a wealthy play-boy. Contrary to tradition and convention she selects the poor but happy one.

The story displays a happy philosophy and, what is more, its journey to its unorthodox climax is distinguished by some of the most delightful acting and resourceful direction seen for many a day. It will make an irresistible appeal to all classes. Excellent general booking. "Ginger" at her box-office best.

Story.—Janie, an ambitious telephone operator, thinks it is easy to pick a wealthy husband, but Tom, an ambitious motor salesman, catches her in a weak moment and persuades her to become engaged to him. The next day Janie mistakes Harry, an unambitious young garage attendant, for Dick, son of the town's richest man. She goes out with him and has to confess that they have a distinct affinity.

Nevertheless, she pursues Dick and spends a pleasant evening with him in Chicago. Previous to her outing she had become engaged to Harry, but her two engagements do not prevent her becoming engaged to Dick. Later she invites all three to breakfast, and says that she will announce her choice. She picks Dick, but just before they drive away Harry kisses her goodbye. He rings the bell a second time and is the final choice.

Acting.—Ginger Rogers is marvellous as the ingenuous yet inherently shrewd Janie. She lives the part, and gives her most provocative and ingratiating performance to date. George Murphy, Alan Marshal and Burgess Meredith are Tom, Dick and Harry, and they, too, are cleverly cast.

Production.—The direction is every bit as good as the acting. Each romantic interlude ends with an effective dream sequence, but fantasy is not introduced at the cost of continuity. It is a cunning and picturesque embellishment. There are also many clever character cameos, and a marvellous scene in which Harry tricks his rival Tom into giving Janie and him a demonstration run in the car. The asides, too, slip easily into the main development.

The full picture, with its graceful culminating concession to the popular belief that real love conquers all, is entertainment of happy sentiment, healthy outlook and pleasant surprise. It will tickle the fancy of young and old and sophisticate and simpleton alike. Star values are terrific.

Points of Appeal.—Novel, human and appealing story, grand performance by Ginger Rogers, very good support, showmanlike and imaginative direction, irresistible romantic angle, good title and box-office star.

Married Bachelor

M-G-M. American (A). Directed by Edward Buzzell. Featuring Robert Young, Ruth Hussey and Felix Bressart. 7,308 feet. Released December 29, 1941.

NOVEL and amusing domestic comedy drama, describing the marital and financial vicissitudes of a happy-go-lucky filibuster who poses as a bachelor authority on marriage, but is not clever enough to deceive his equally attractive and sagacious young wife. The well varied action is played against a gangster background, and the many human as well as amusing twists are effectively decorated with pungent and witty vernacular.

The clever cracks and acting—Robert Young and Ruth Hussey head a first-class cast—share with the original theme in the promotion of capital light entertainment. Very good popular booking, a real turn-up.

Story.—Randolph Haven, a wise guy, finds himself owing Johnny Branigan, a tough gangster, a seventeen thousand dollar racing debt. Professor Ladislaus Milic, an authority on marriage, is in debt to Randolph, and he pays off with his latest book, "A Bachelor Looks at Marriage." Randolph gets the book published by posing as its bachelor author. The book is a success, and Randolph gets big ideas. Norma, his attractive wife, finds him insufferable and makes him live as well as pose as a bachelor. Meanwhile, Branigan hangs around to collect on the royalties. Later, Norma takes Randolph at his word when he broadcasts on husband and wife relationship and goes out with his publisher. Randolph soon gets jealous. A showdown is inevitable, and this is a preface to a happy ending.

Acting.—Robert Young draws neat and amusing character as the go-ahead and not too scrupulous Randolph, Ruth Hussey is an attractive Norma, and Felix Bressart, Lee Bowman, Sheldon Leonard and Sam Levene give versatile support.

Production.—There are many facets to the plot—turf finance, gangster intimidation, domesticity, commercial chicanery and the gullibility of the fair sex represent but a few of the many tough and tender phases—and resourceful direction and clever acting blend them into a snappy and novel mosaic. But good acting and direction are only the half of it. The other is the bright and pungent dialogue. The gangster idiom is immense.

Points of Appeal.—Ingenious story, excellent characterisation, great dialogue, strong feminine angle, elaborate and convincing atmosphere, good title and popular stars.

The Mexican Spitfire's Baby

RKO-Radio. American (U). Directed by Leslie Goodwins. Featuring Lupe Velez, Leon Errol and Charles Rogers. 6,030 feet. Release not fixed.

RIOTOUS farcical comedy of mistaken identity, a hilarious addition to the unpretentious but nevertheless box-office Mexican Spitfire series. Leon Errol again plays the dual rôle of Uncle Matt and Euglish lord, and his masterly and inimitable interpretation of jittery humour keeps the fun at a side-splitting level. A versatile and attractive supporting cast, slick direction and good staging round off the absurdly funny illusion. Capital comedy bet.

Story.—Uncle Matt, a jittery business man, feels that his nephew, Dennis, and Carmelita, Dennis's tempestuous Mexican wife, are drifting. He is certain that a baby would solve their problem and cables Lord Epping, a business associate, to bring a French refugee to America. He forgets to specify age, and Lord Epping arrives with Fifi, a ravishing French girl left over from the last war.

Dennis, naturally, refuses to take Fifi home and she is pushed around until both Lord Epping and Uncle Matt are compromised. Finally Uncle Matt accepts all responsibility. He not only has to masquerade as Lord Epping and fight a duel, but go to prison to save further complications.

Acting.—Leon Errol is in great form in the dual rôle of Uncle Matt and Lord Epping. He draws distinct and laughable character. Lupe Velez is an excitable and attractive Carmelita, and Marion Martin knows all the answers as Fifi. The support is equally enthusiastic.

Production.—The picture is primarily bedroom farce, but its gags are neither questionable nor hackneyed. The star sets the pace, and his inimitable approach gives a new lease of life to a comedy gamut that breathlessly runs from artless keyhole-peeping to good and hearty slapstick. Many comedies have greater footage, but few more laughs.

Points of Appeal.—Funny story, great fooling by Leon Errol, snappy direction, clever photography, good support and title and star values.

Continued on page 26

SAMUEL GOLDWYN

presents

THE

in

THE LITTLE FOXES

with

HERBERT MARSHALL

TERESA WRIGHT · RICHARD CARLSON

PATRICIA COLLINGE · DAN DURYEA · CHARLES DINGLE · CARL BENTON REID

Directed by **WILLIAM WYLER**

FROM THE STAGE SUCCESS AND SCREEN PLAY BY LILLIAN HELLMAN

LONDON AND PROVINCIAL TRADE SHOWS

LONDON	Cambridge	Nov. 6	2.30 p.m.	MANCHESTER	Gaumont	Nov. 12	10.30 a.m.
BIRMINGHAM	West End	Nov. 12	10.30 a.m.	NEWCASTLE	Queens	Nov. 12	10.30 a.m.
NOTTINGHAM	Hippodrome	Nov. 12	10.45 a.m.	GLASGOW	La Scala	Nov. 13	10.45 a.m.
CARDIFF	Empire	Nov. 12	10.45 a.m.	LEEDS	Scala	Nov. 13	10.30 a.m.
LIVERPOOL	Paramount	Nov. 12	10.30 a.m.	SHEFFIELD	Hippodrome	Nov. 20	10.30 a.m.

DISTRIBUTED BY RKO RADIO PICTURES LTD.

A STRONG LINE-UP FROM PATHE PRODUCERS

Monday Opens a Week of Important Trade Shows

A FURTHER group of six American attractions has been arranged for Trade showing by W. J. Cell, managing director of Pathe. Predominating element of the group is action combined with thrills of a spectacular nature, while novelty of theme, to say nothing of the steady increase in quality, are further draws, and in no small measure enhance the general appeal of the group

The Pathé chief dilated at length at a recent sales conference on the aim of the production personnel to produce pictures of a much higher standard of quality. Both Monogram and P.R.C., at their annual general meetings held recently, have announced that budgets on all future pictures, in view of the success their current pictures are meeting with, will be considerably increased to the extent of thousands of dollars extra per picture. Their latest shipments bear out this contention, which signifies the progressive policy of both companies.

Clipper Adventure Film

Variety of theme, attractive casting and sterling direction are the highlights to watch for in this new group, Trade show arrangements of which are as follows:—

Monday, November 10. 2.30 p.m. G.-B. Theatre. **Desperate Cargo.** With Ralph Byrd and Julie Duncan.

Tuesday, November 11. 2.30 p.m. G.-B. Theatre. **Double Cross.** With Kane Richmond and Wynne Gibson.

Wednesday, November 12. 2.30 p.m. G.-B. Theatre. **Murder by Invitation.** With Wallace Ford and Marian Marsh.

Wednesday, November 12. 10.30 a.m. Studio One. **Stand and Deliver.** With the East Side Kids and Warren Hull.

Thursday, November 13. 2.30 p.m. G.-B. Theatre. **The Deadly Game.** With Charles Farrell and June Lang.

Friday, November 14. 10.30 a.m. G.-B. Theatre. **Reg'lar Fellers.** With Billy Lee and Sarah Padden.

The shows lead off with a rousing P.R.C. thriller of the adventurous journey on the South American Clipper, entitled "Desperate Cargo," with Ralph Byrd, Carol Hughes, Jack Mulhall and Julie Duncan. William Beaudine, one of Hollywood's veteran directors, directed, and the theme of a somewhat novel nature tells of a band of international crooks who steal the Clipper to get away with a haul as she journeys with a crew of passengers bound for New York over the Pacific Ocean. All the action takes place actually on one of the famous Boeing transport planes that have the tremendous wingspread of one hundred and fifty-five feet.

Thrilling Police Melodrama

The U.S. Police Department has furnished from time to time excellent action material for film stories, but seldom have authentic angles been welded to the studio's script to add realism to the extent it has been in a P.R.C. action drama, "Double Cross," which features Kane Richmond, John Miljan, Wynne Gibson and Pauline Moore. Directed by Albert Kelley, its theme concerns the callous shooting of a police officer, and the dragnet laid out by the police department to catch the killer. Supporting rôles are played by Robert Homans, William Halligan and Edward Keane. It is a crook melodrama of the better type to come from Hollywood.

Murder Mystery

Calculated to keep any audience tense with suspense is the holding Monogram murder mystery, "Murder by Invitation," with Wallace Ford, Marian Marsh and Sarah Padden in the stellar rôles. Directed by ace Phil Rosen, it unfolds a story that will baffle most mystery fans. It is all about the murders committed in a family of mean, grasping people. Sarah Padden plays a masterly rôle of an old, eccentric recluse. Supporting rôles are enacted by Gavin Gordon, Arthur Young and Dave O'Brien.

Those "Kids" in Trouble Again

"The East Side Kids," who have proved to be an ever-popular draw, will be seen in their latest comedy drama, "Stand and Deliver," with toughie Leo Gorcey as versatile as ever, in a story of New York's Bowery section, and the adventures of a youthful gang who want their leader to be a prizefighter. Others in the cast with much to do are Warren Hull, Bobby Jordon, Huntz Hall, Charlotte Henry, Keye Luke and Jack Mulhall. Classed as Monogram's best and most costly East Side Kids picture to date, the film opens with action as Muggs McGinnis, terror of the Bowery, who maintains that the only law of the East Side is that administered with his fists. This creed finally lands him in a reform school, but policeman Tom Brady pulls some strings and has Muggs trained for the police championship fight, and the kid, in rejecting a tempting bribe to lose the fight, proves that he has something in him after all.

Farrell Makes a Come-Back

Charles Farrell, hero of many a box-office hit in the past, and remembered more than anything else for his outstanding rôle of Chico in "Seventh Heaven," makes a successful come-back as a secret agent in Monogram's thriller of F.B.I. activities, "The Deadly Game," with June Laug co-starring.

An agent is assigned by the F.B.I. to protect Government chemist Reisner from a gang of Nazi agents, who have been landed at a lonely spot on the coast by a German submarine. Many thrilling encounters are the lot of the U.S. agent in tracking down the Nazis who have managed to kidnap Reisner. In support are John Miljan, Bernadine Hayes and Arthur Young. Phil Rosen directed this actionful spy thriller.

Small Town Folk

Based on the famous American comic strip by Gene Byrnes, "Reg'lar Fellers," a P.R.C. comedy drama, brings to life on the screen the amusing antics and adventures of a gang of youngsters who have delighted Americans for a score of years. The theme in this respect is not wholly American, for not only is the story a typical human interest one of universal appeal, but the antics of these kids are familiar to lovers of comic strips in this country, and they are legion as evidence of the huge circulations of newspapers with strips and comics generally will prove.

Billy Lee, Sarah Padden and Roscoe Ates are the stars of "Reg'lar Fellers," while youngsters who show great promise are Carl "Alfalfa" Switzer and Buddy Boles.

The theme tells of the attempt of the Reg'lar Fellers to rehabilitate a misanthropic old widow who has disowned her son for marrying without her consent. Arthur Dreifus directed.

BRAVO! MADEMOISELLE

Since the release in Pathé Gazette of pictures showing the arrival of Mademoiselle X, the French girl who escaped to this country from the clutches of the Nazis, letters have poured in from admirers, and Pathé have forwarded these to the brave little French girl who is now with De Gaulle's Free French Forces.

Ordeal by rolling pin seems indicated in this scene from MARRIED BACHELOR (M-G-M) reviewed in this issue. Robert Young and Ruth Hussey are starred

"MEN OF NORWAY"

MARCH OF TIME LATEST

One of the most vivid stories ever presented by the March of Time, "Men of Norway," has now arrived in this country, and because of its great topical interest, will be given an early general release.

The new subject, by special methods of reconstruction, shows how the youth of Norway is rallying against the Nazi occupation. The destruction of vital railways, freedom broadcasting stations with ever-changing headquarters, many secretly printed newspapers giving authentic news and details of British broadcasts, are efforts undertaken with a contemptuous disregard of discovery.

"Men of Norway" also depicts the escape of hundreds of Norwegian fighting men to Britain in stolen boats, with mines and enemy patrols an ever-present menace.

The film points out that to-day the Norwegian merchant navy is contributing greatly to Britain's war effort and many men-of-war are manned by Norwegian sailors. Shown is the Norwegian army in Britain being organised as the spearhead of a future British invasion of Norway, while a British raid on Norway, the capture of Quislings and the freeing of patriots for service in Britain are other outstanding "shots" in the issue.

Further interesting material is the formation of a strong Norwegian Air Force in Canada.

BENCH ADVOCATES SEAT BOOKINGS

Will Abolish Queues

Attention having been directed by the St. Helens magistrates to the formation of queues outside kinemas, it is hoped to secure their abolition by a return to the seat booking system.

The Watch Committee has now recommended the magistrates to consider the restoration of the system of booking seats in local kinemas.

TWO-YEAR PLAN FOR POWER

20th-Fox to Spend £1,800,000

THREE FILMS ANNUALLY

A TWO-YEAR schedule has been planned by 20th-Fox for Tyrone Power. His rôles already arranged will include a pirate, a Gloucester whaler and a Revolutionary war daredevil. It is claimed that this is the longest range programme that any studio has decided upon for a player in recent times.

The pictures will be filmed at a cost of £1,800,000, the most money that 20th Century-Fox has ever spent on a single star. At Power's own request, he will make only three films a year.

The films include "Son of Fury," picturisation of "Benjamin Blake," a best-seller about the Revolutionary war, now in production at Movietone City; "Down to the Sea in Ships," which extols the heroism of the Gloucester fishermen; "Black Swan," Sabatini's story of a pirate; "Gift of the Magi," O. Henry's famous tale; and "Brooklyn Bridge," an action-packed yarn about New York.

Another production completed by 20th-Fox and now in the cutting rooms is "Cadet Girl," starring Carole Landis with George Montgomery, who is all set for stardom. John Shepperd, William Tracy, Chick Chandler are other players in the cast. This romance, with a musical comedy background, concerns two brothers in love with the same girl.

CARDIFF GALA SHOW OF "YANK IN THE R.A.F."

Representatives of the Navy, Army, Air Force, American Volunteer Ambulance (Women's Section) and cadets were among the large attendance at the Capitol, Cardiff, for the first provincial Trade show of 20th Century-Fox big film "A Yank in the R.A.F." Alan Rogers, South Wales and West of England branch manager, was in charge of the arrangements.

REVIEWS—continued from page 23

The Feminine Touch

M-G-M. American (A) Directed by W. S. Van Dyke II. Featuring Rosalind Russell, Don Ameche and Kay Francis. 8,763 feet. Released January 5, 1942.

MARITAL comedy concerning a young professor who believes that half Society's ills can be traced to jealousy. He presents his thesis in book form, but quickly finds that theory and reality are two different things when he sets out to get his MSS. published.

The tale deals principally with male and female psychology and the many eccentricities of literary folk, but with all its sophistication and polish it contains much human interest and many popular laughs. The acting is brilliant and so is the dialogue. There is, in fact, only one fault, it runs to length. Star values should prove a happy antidote for its ample footage. Very good light booking, particularly for high-class halls.

Story.— John Hathaway, a college professor, believes that jealousy is a disease that can be cured. His wife Julie is not so sure. He writes a book on the subject and goes to New York to get it published. Elliott Morgan, the bearded young publisher, is indifferent, but Nellie, his sophisticated secretary, sees possibilities in the book.

She is secretly in love with Elliott, but he tries to live up to his beard. He pursues Julie, but she is too jealous of Nellie's interest in John to take his advances seriously. The last straw for her is when John refuses to be jealous of Elliott. Nevertheless, she does not give in. In the end she makes a natural and normally jealous man of John.

Acting.—Don Ameche has never done better work as John; he never steps out of character, yet retains a valuable sense of humour. Rosalind Russell and Kay Francis are excellent as Julie and Nellie, and Van Heflin is equally effective as Elliott.

Production.—The story sets out to prove through a number of cleverly devised comedy situations that a married man, who is incapable of jealousy, can, however well meaning, be little more than an oaf to his wife. Its conclusions, fair to both sexes, temper wit with human understanding. The first eight reels really scintillate. There is, however, a tendency to over-elaborate the point towards the finish, and the unadulterated slapstick ending is slightly out of harmony with the whole. Still, its compelling feminine angle and its star values should more than counteract its tailing off. It has definitely got an intangible but all too rare quality-class.

Points of Appeal.—Clever, witty and human story, brilliant characterisation, excellent dialogue, polished technical presentation, neat direction, irresistible feminine angle, provocative title, and star values.

Frontier Days

Equity-British. American (U). Directed by Bob Hill. Featuring Bill Cody, Ada Ince and Wheeler Oakman. 5,300 feet. Release not fixed.

UNPRETENTIOUS outdoor drama, telling how a Wells Fargo detective rounds up a vicious gang of hold-up men. The story is not only less obvious than usual but incorporates a popular small boy interest. This, together with good scenery, puts it well in front of its predecessors. It is a safe Western bet for industrial and juvenile situations.

Story.—The Pinto Kid, a Wells Fargo investigator, is sent up country to track down hold-up men. Henry Jethrow, a small-town banker, is behind the gang, and he is out to get a ranch owned by George Wilson. He throws suspicion on the Pinto Kid, but in spite of his roguery, Bess, Wilson's daughter, believes in the Pinto Kid. So does Bart, Wilson's small son. Eventually the Pinto Kid, Bess and Bart collaborate, and in the final battle of brawn and wits Jethrow comes off a very second best. With his task completed, the Pinto Kid and Bess look forward to marriage.

Acting.—Bill Cody is sound as the Pinto Kid, Ada Ince is adequate as Bess and Wheeler Oakman makes a good villain as Jethrow. Bill Cody, Jun., thoroughly enjoys himself and, at the same time, puts over a natural portrayal as Bart.

Production.—The interiors are a little cramped, but the outdoor action is versatile, fast and picturesque. Its healthy and exhilarating environment invests it with confident mass and juvenile appeal. Accommodating footage is an additional asset.

Points of Appeal.—Fast-moving plot, popular juvenile, romantic and comedy relief, picturesque settings and good title.

SHORTS OF THE WEEK REVIEWED

ANGLO-AMERICAN

RUSSIAN SALAD. Russian (U). 2,900 feet. Release not fixed.—U.S.S.R. novelty short, introducing the Lenin State Orchestra, a famous ballerina, portraying the dying swan, a railwayman's trade union jazz-band, and vocal and dancing excerpts from "Rigoletto." The mixture is unusual, but the talent is superb. Outstanding novelty attraction, particularly for good and high-class halls.

M-G-M

WATER BUGS. American (U). One reel. Release not fixed.—Exhilarating Pete Smith novelty, illustrating the crazy antics of speed boat and surf riding maniacs. Commentary and photography excellent. Very good short.

†*GLIMPSES OF KENTUCKY. American (U). One reel. Release not fixed.*—Fitzpatrick Traveltalk, photographed in colour, introducing famous Kentucky beauty spots and racehorses. Compilation smooth, dialogue entertaining and informative, photography excellent. Outstanding featurette.

COLUMBIA

SO YOU WON'T SQUAWK. American (U). Two reels. Release not fixed.—Starring Buster Keaton, this two-reeler, with a story of a nit-wit who allows himself to be mistaken for a gangster who is due to be put on the spot, is hearty slapstick from beginning to end. With a few new gags, it will please the youngsters and the unsophisticated generally. Fair average fill-up.

†In colour.

Alfred Drayton, Robertson Hare, Valentine Dunn, and Nova Pilbeam in a scene from the famous Ben Travers farce BANANA RIDGE, an Associated British production directed by Walter C. Mycroft

The "Old" Mr. Pitt in the Lords

FULL SCOPE FOR CAROL REED

HIGHLIGHT of this week's work on 20th Century production, "The Young Mr. Pitt," was the impressive speech by Donat as "the old Mr. Pitt," aged, grey-haired, leaning heavily on a stick as he addressed the House of Lords. It was hard to recognise the features of Donat standing there, pointing out the futility of waging war on the British colonists in America. The acting ability of the actor was never more apparent as he rose above the disadvantages of a heavy make-up and impressed his personality on the listening groups.

Donat, as he explained to me, took considerable care in studying the character of Pitt for several months prior to production, when he read extensive historic authorities on Pitt and obtained a vivid mental of the great statesman. This is helping to give the picture many magnificent acting cameos and having a stimulating effect on the other top line stars also appearing in the film.

House of Lords Rebuilt

Particular care was taken in the rebuilding of the old House of Lords correctly, for the 18th-century House (as shown mistakenly in former films) did not have a gallery. The present set shows the House hung with the famous set of tapestries, depicting the defeat of the Spanish Armada. These huge tapestries entailed a fortnight's work by studio craftsmen and were reproduced from old engravings, as the originals were destroyed in the fire of 1834.

Carol Reed and cameraman Freddy Young shot this scene with a camera crane which gave full scope to the historic scene. On the floor it was certainly an unforgettable scene.

Other scenes included that of Albert Lieven as Tallyrand, who clashed with Pitt this week in an icy by-play of wits.

Valuable Props

I noticed on the set many valuable props, including everyday personal objects. Donat, as Pitt, has a richly jewelled watch with a circumference of 100 pearls set in gold. To check documents he uses a present-day rarity, a Georgian gold propelling pencil with unusually thick lead.

Golden seals, trinket sets and quizzing glasses, exquisite period rings, brooches, necklaces, set pieces for the hair, fobs and jewelled snuff-boxes are being used in the production. Gold and beaded money purses, playing-cards and dice of the 1780's also appear in the film, and in some cases actors keep these accessories in the pockets of original 150-year-old Georgian clothes. The objets d'art are said to be worth about £2,000.

Further additions to the cast include Bruce Winston, John Bradley, Joe Clark, Owen Reynolds, Billy Holland, Gerald Cooper, Kathleen Byron, Pat Williams and the latest discovery from Italia Conti's school, 18-year-old Jack Watling.

"The Young Mr. Pitt" is being produced for Twentieth Century by Edward Black, with Maurice Ostrer in charge of production.

TWO CITIES FILMS CELEBRATE

The completion of Two Cities' "Unpublished Story" was the occasion of a celebration, at which Major A. M. Sassoon, O.B.E., M.C., chairman and managing director of Two Cities; Colonel Crosfield, C.B.E., D.S.O., and the directors entertained the unit to dinner at the Café Royal. The guests included Max Thorpe, acting managing director of Columbia, whose company are giving the film world release, and Mrs. Thorpe, Valerie Hobson and Richard Greene, stars; producer A. Havelock-Allan and director Harold French.

Speeches by Major Sassoon, Colonel Crosfield, Max Thorpe, Miss Hobson, Messrs. Greene, Havelock-Allan and Harold French were brief, with encouraging messages as to the active future of Two Cities.

Following dinner, the guests were entertained by Micky Anderson, Nikolaus Brodski (who is composing the music for "Unpublished Story"), and Inga Anderson, who came along specially and sang some of her famous numbers.

FUN AT ROCK STUDIOS

"LET THE PEOPLE SING"

John Baxter completed one of the funniest sequences in British National's new production of J. B. Priestley's "Let the People Sing," when last week he directed the arbitration scene.

Fred Emney is the main character in this but all the leading artistes, including Patricia Roc, Oliver Wakefield, Alastair Sim and Edward Rigby appear, and with them a crowd of one or two hundred. The set took up all the big stage and represented the interior of the Guild Hall.

British National's other unit, "One of Our Aircraft is Missing," has now completed their interiors, although some exteriors are still necessary to finish the film.

George Parrish, who saw a rough cut of the film one day last week, claims that it promises to be by far the best thing that Michael Powell has yet done.

SOSKIN STARTS AT DENHAM

"The Day Will Dawn"

HAROLD FRENCH AS DIRECTOR

AFTER more than ten months of the most careful preparation yet lavished on a picture in this country, the new Paul Soskin production, "The Day Will Dawn," went before the cameras at Denham last Saturday, sponsored by British Film Makers, representing the powerful combined interests of Arthur Rank, Oscar Deutsch and C. M. Woolf, and distribution will be through General Film Distributors. Thus this much-heralded subject, previously titled "Fate Knocks the Door," assumes major status at the outset, and the demand of the story for front-rank production is assured by all standards.

"The Day Will Dawn" is written against the action-packed and drama-charged backgrounds of the occupied territories, its underlying theme being the unconquerable spirit of the enslaved people, and their unshakable faith that the day will once more dawn when they will be free. The theme is claimed to be one of the really great stories of the war, the essentials of which subscribe to every requisite of box-office entertainment.

Cast of Hundreds

The production is being made with full official collaboration, and Harold French in charge of direction. The imposing status of the subject is indicated by the fact that there are between 90 and 100 speaking parts, all of which will be played by well-known names.

Those already signed for leading rôles include Hugh Williams, Deborah Kerr, and Griffiths Jones. Paul Soskin, furthermore, is sure that "The Day Will Dawn" will enable him to find new, young and talented actors or actresses, and he certainly has the flair for finding them.

Harold Boxall is in charge of production for British Film Makers, and Soskin has gathered a brilliant unit round him with Tom White as production manager, and including Bernard Knowles in charge of cameras, Cyril Knowles operating; art director is William Andrews, and scenic designs are by Paul Sheriff; assistant director is Ernest Holding, with William Mills as second assistant director; C. C. Stevens is in charge of sound, and Harry Haynes of costumes.

"Back Room Boy" at the Bush

INTERLOPERS FROM ISLINGTON

CONSIDERABLE hilarity this week centred around the invasion of the Gainsborough film, "Back Room Boy," into Shepherds Bush studios. Herbert Mason and his crew commandeered the main staircase and entrance for scenes representing the interior of the B.B.C., disorganising the normal placid routine of work.

Commissionaire Lodge and his two diminutive pages were also pressed into service. Executives were sent round the back way to their offices, the production manager's office became a temporary make-up and props department. Cameras, lights and cables jammed the hall and upper stairs, while Mickey Delamar, assistant director, enjoyed a brief moment of power as he commanded the studio chiefs in their offices to "Keep quiet, there, please!"

The studio power station was also used for scenes inside the engine control rooms of the B.B.C., and the studio engineer watched anxiously as the Gainsborough unit swarmed round his beloved machinery. Later he was heard to mutter that it was a good job it was a Home unit that invaded, or there would have been a few "blue pencil" casualties.

The film is now in its second week, and scenes already shot at Islington include a sequence on the quay of a small Scottish fishing village showing the exterior—and later the interior—of the inn where Askey spends a night before going to the lighthouse. Other interiors included the lighthouse, where much of the action of "Back Room Boy" takes place, and Wally Murton has based his set designs for these scenes on photographs brought back from St. Ives by the "B" unit. On this composite set Askey has several days' work by himself before being joined by Googie Withers, who plays the part of a girl torpedoed and washed up on the small island.

"FLYING FORTRESS"

Walter Forde on Location

To facilitate building of big composite setting and also to take advantage of the brilliant weather, director Walter Forde moved his "Flying Fortress" unit to location for aerial scenes.

Considerable work has already been completed on this important production, covering the Canadian Ferry Service offices, newspaper office scenes in which Carla Lehmann appeared for the first time as the sob sister who is out to expose playboy Richard Green's past life. Betty Stockfeld and Donald Stewart have also appeared in important shots, and Walter Forde expects to be able to return to the studio to-day (Thursday) for further scenes with Carla Lehmann, in the reproduction of the lounge of the Savoy Hotel. The other settings built are interiors of East End shelters, which will play quite an important part in the unfolding of the story.

David Niven (in cockpit) playing a Wing Commander in THE FIRST OF THE FEW (a Leslie Howard production) receiving last minute instructions from Leslie Howard (R) before taking off

"FIRST OF THE FEW" PROGRESS

SOME amusing footage has been obtained by Leslie Howard for "The First of the Few" on a set combining replicas of Mitchell's office and drawing office at the former Supermarine Aviation works at Southampton, and on an elaborate reconstruction of his cosy house facing the sea, and fronted by a flint-walled sloping garden.

Particularly light-hearted was an encounter between test pilot Crisp (David Niven) and Mitchell's frigidly efficient secretary (Anne Firth). Niven wins the contest. "gate-crashes" Mitchell, who is so preoccupied that at first he fails to recognise his former friend. Anne's cold mood of triumph turns to icy disapproval when her chief comes down to earth with an invitation to dinner.

Prattling Blonde

The meal is a mirth-provoking affair, for Niven takes with him an "obvious" and garrulous blonde whose many contributions to the conversation are mainly of the "makes you think, doesn't it?" variety. Leslie Howard and Rosamund John as the "Mitchells" heriocally cope with the situation, exercising tact and tolerance in turn. An embarrassed Niven tries to stem the torrent with anecdote and artifice, but scarcely succeeds, as the blonde—cleverly played by Rosalyn Boulter—prattles on.

"Ducky" Pekes

Finally a couple of Pekingese dogs with a feud to settle produce a climax in a yapping match which sounds like Donald Duck in duplicate. The canine artists were respectively "Victoria," cream coloured pet of David and Mrs. Niven; and "Scarlett O'Hara," black and white, familiar of continuity girl Hazel Wilkinson.

Howard now moves on to garden scenes, a public house sequence, and, by way of contrast, an office at the Air Ministry. He has also to film an important episode in Mitchell's life in which the late Sir Henry Royce, of Rolls-Royce fame, features.

ROBERT NEWTON AS MOLLISON

Amy Johnson Film

Herbert Wilcox announces that Robert Newton, star of "Major Barbara" and "Hatters Castle" has been signed to play the role of Jim Mollison opposite Anna Neagle in her new film based on the life of Amy Johnson.

At present in the Navy Newton was released for the film by special permission of the Admiralty. The role of Jim Mollison is a character study of a man likeable yet erratic, who dared great things for flying and who is currently doing great work as a ferry pilot to the R.A.F.

Robert Newton completes a fine cast in which the roles are all of real people, many of them still alive. Edward Chapman and Joan Kemp Welch play Amy's parents, and Charles Carson is to enact the part of Lord Wakefield, great patron of British flying, who died recently.

Herbert Wilcox, who is directing the film for RKO Radio, will tell the story of Amy and Jim in terms of complete realism.

It depicts the amazing romance of Amy and Jim, their futile efforts to keep together in the home and in the air and their dramatic reunion as ferry pilots under the shadow of impending tragedy.

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SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

WAR conditions have necessitated many drastic alterations of staff with consequent promotion to managerial posts of men imbued with enthusiasm and good intention but lacking in experience of the personal touch by which full advantage can be taken of the help to be accorded by others.

For instance—"Kine." representatives were always welcomed for the knowledge they had, and for their helpful suggestions on showmanship problems. The new type of manager seems shy of giving a confidence and so for his sake we suggest that he will do well to remember that the "Kine." representative is not a Nosey Parker, he does not interfere or desire to waste time. His is—and he does his job properly—"A Real Service."

His knowledge of what is happening outside the kinema is invariably productive of useful suggestions and exploitation ideas to assist the manager to bigger and better box-office results. Try giving him a smile, a seat in the office, five minutes of your time, and see how it works.

Window Dressing Myrna

THREE windows of Middlesbrough's biggest store were given over to exploiting "Love Crazy" (M-G-M) when the film was featured at the Elite, Middlesbrough, recently. In one window of the store, Messrs. Newhouses, an attractive array of fashionable hats surrounded a large, splendidly coloured head of Myrna Loy, the leading star. The coloured drawing of Miss Loy depicted her wearing a neat hat similar to those displayed in the window (and similar to one which she wore in the film), and bore the wording "Be as chic as Myrna Loy in 'Love Crazy,' showing at the Elite, etc., etc." In the other windows attractive arrays of gowns, mantles and dresses beset coloured heads of Myrna Loy to emphasise the type of clothes she wears in the film. The excellent drawings of Miss Loy were carried out by the studio attached to Messrs. Newhouses. An excellent tie-up on the part of Reynolds Roberts.

A Model's Record

LOSING no opportunity of "cashing in" on the exploitation stakes, Harry Clare, manager of the Exeter Odeon, followed up his last week's "ghost voice" stunt to boost "49th Parallel" by turning an Air Training Corps recruiting drive to advantage.

Permission had been given for the local Model Aero Club to stage an exhibition in the foyer of his theatre with the double object of stimulating interest in the recruiting campaign among patrons, and of bringing some of the activities and achievements of the club to their notice, too.

It so happens that the club has a model biplane which, for an elastic-driven type, has flown consecutively for 4 min. 1.75 sec. This is claimed as a record, subject to confirmation by the Society of Model Aeronautical Engineers.

Attention was drawn to this as a preliminary to the Odeon's Services' Night interlude, and the chairman of the club (T. Marler) invited Mr. Clare to give the model a name. Some quick thinking produced "49th Parallel"—in allusion to two records—one the sustained flight claimed for the model and the other the famous unfortified frontier between America and Canada.

Deanna at Oldham

ANOTHER of R. F. Hart's enterprising exploitation efforts at the Odeon, Oldham, was in connection with the showing of "Six Happy Days with Deanna Durbin."

Utilising the large 10 ft. by 6 ft. showcase which he has recently had constructed, he placed a poster, very attractively painted representing an open book, with "Deanna Durbin" looking at the programme, and on the lines of the book was written each film which is being presented during that week—such as: Monday, "Three Smart Girls"; Tuesday, "100 Men and a Girl"; Wednesday, "Mad About Music"; Thursday, "That Certain Age"; Friday, "Three Smart Girls Grow Up"; Saturday, "First Love."

Press portraits of all the principal stars were shown on an easel display board, backed by a banner announcing the full week's programme of Deanna pictures.

The use of different coloured powders on the foreground of the showcase and judicious lighting added to the attractiveness of the exhibit.

Helped by the "News"

PARAGRAPHS in the daily Press reporting the Premier's historical Atlantic meeting with President Roosevelt mentioned the fact that "the party took a number of films with them, one of which was 'Lady Hamilton.' The Prime Minister had already seen it four times."

This newspaper cutting was given great prominence together with stills two weeks before playdate and T. D. (Tony) Hunt, of the Plaza, Chichester, had a quantity of double crowns printed reading "'Lady Hamilton,' the film the Rt. Hon. Winston Churchill has seen Four Times, vide London News, August 19th." These were posted in every available spot with "Next week" slips. Renters' 12- and 6-sheet cut-outs, made by the theatre staff, contributed an attractive vestibule display. Record box-office receipts for all time resulted.

Squadrons Galore!

ONE hundred model planes on loan from patrons formed the basis of John Slatter's exploitation at Bognor Regis for "Target for To-night."

The larger of these were hung from the ceiling of his spacious foyer as though flying through searchlight beams towards a 5-ft. target. Other models were in view in a large showcase. These were effectively arranged against a painted backcloth depicting an aerodrome, and accompanied by suitably worded card announcements.

A further display of genuine aerial photographs, an R.A.F. ensign, with a rubber dinghy and a parachute gave added interest. The R.A.F. band played each night of the showing and a concert party performed on the Weekly Military Night.

Big attendances were secured by a competition with prizes for three classes of home made model planes, and a satisfactory collection was the result of help by the A.T.C.

[:] Call for Salvage

IN linking-up the screening of "Victory" with the Salvage Campaign, E. P. Hills, of the Princess (Emery), Peterborough, arranged for a nightly parade of Home Guards and to have a local band on his specially draped and decorated stage, with his Worship the Mayor making an appeal on behalf of Lord Beaverbrook's paper salvage campaign. The Colonel of the Home Guards also appealed to the audience for recruits, explaining the part played by each one for the great day of "Victory." Quite a few were enrolled and about 100 bundles of waste paper were collected at the kinema during the three days' run.

As a grand finale the band played "There'll Always be an England," the audience making a community chorus.

Manager L. A. Stammers and the staff of the Odeon, Ramsgate, with their foyer display for TARGET FOR TO-NIGHT

Out of Waste

AN enterprising and thrifty lad is H. Arnold, of the Derby Hippodrome. He makes something and something that really counts, from practically nothing.

The prominent display illustrated shows what he can accomplish with an empty shop front, pieces of cardboard from old boxes and discarded posters. All the signs displayed were made from this waste material, re-whitened over and then painted with his announcements. Good going, Mr. Arnold!

For the Red's Red Cross

THE screening of "Salute to the Soviet" at the Ritz, Felixstowe, gave W. J. Seymour the opportunity to go all out for an organised appeal for funds to the Russian Red Cross. To this end he spent time and thought on lavish decoration and display at the theatre, gained the support of the local authorities, and was fortunate in having Admiral Sir Robert Russell to address the audience from the stage.

The amount thus collected was £44 17s. 5d., a matter of congratulation to all assisting.

Gratifying Support

GOOD fortune certainly waited on Jack Palmer, Odeon's manager, when "Target for To-night" was shown at Stafford, for offers of assistance and co-operation just flowed in from the civic and military authorities. He made himself responsible for the decoration, exploitation and schedule of events, but was helped by a display in the circle foyer and entrance vestibule of two collapsible rubber dinghies. These had been inflated and contained also all the appurtenances for the maintenance of same whilst in use on the sea—baling-out bucket, flares, rope ladder, oxygen cylinder for instant inflation, rubber sealing pegs for plugging holes caused by machine-gun bullets, etc. Above the dinghies he had placed cards drawing attention to the grand work of the R.A.F. Benevolent Fund, and patrons were invited to toss coins of any denomination into the dinghy as they passed. He also had the loan of several hundred pounds' worth of equipment. This equipment contained examples of aircraft engines and airscrews, parachutes, flares, self-sealing tanks, aeroplane compasses, bomb cases, instrument panels and many other items of interest to the public, also some finely made model aircraft, which were slung from the ceiling of the circle foyer on fine but strong wires, and a very handsome painting done in oils of a squadron of Fairey Battles flying in formation.

Two Royal Air Force sergeants were lent for three days to act as caretakers to the valuable equipment and also to act as instructors to the public, who were terrifically interested and who crowded round the exhibits each day.

Rigged up and affixed to the front of the stage was a large V—this was composed of two wooden sections, painted over with aluminium paint and containing about 18 red, white and blue globes.

Jack Palmer made a short introductory speech, and as he finished he gave a slight signal to the projection box, the chief operator pulled a switch and the V blazed up in the darkened theatre, which was also the signal arranged with the R.A.F. bandmaster, as the band crashed out into the now-familiar first few bars of Beethoven's Fifth Symphony . . . —, . . . —.

Going All Chaotic

ONCE again Gerald Masters whetted the appetites of his patrons at the Odeon, Worthing, with a puzzle competition, to herald the screening of "He Found a Star" (G.F.D.).

The competition was for the correct elucidation of twelve chaotics which properly rearranged gave the names of twelve film stars. Prizes of two balcony seats were offered to the senders of the first ten correct solutions. The popularity of the scheme was proved by the scores of returned completed entry forms.

A Han Plane Helped

COLLECTIONS on behalf of the R.A.F. Benevolent Fund were made at the Ritz Cinema during the run of "Target for To-night" at Felixstowe.

Speaking from a stage bathed in colours, among which Royal Air Force blue predominated, manager W. J. Seymour said he knew of no cause with a greater appeal than this. His persuasive eloquence resulted in a collection of £23 6s. 6d., which was gratifying considering that his present-day audience is mainly drawn from the Forces.

A German Heinkel brought down in East Anglia was on exhibition in the car park, together with the tail part of another, and in the foyer were models of planes, a Heinkel's bomb rack and other souvenirs from various Hun planes recently destroyed over the district.

A prominent display in Derby. An empty shop and the utilising of waste material made good propaganda for 49th PARALLEL (G.F.D.)

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Target Town Sees the "Target"

REALISING the importance of "Target for To-night" in a town like Ramsgate, which has so often been made a target, L. A. Stammers, of the Odeon, sought the co-operation of the local A.T.C., civic members and the town's National Savings organisation. Their combined efforts obtained the loan of models of the latest aircraft and many wonderful pictures of the R.A.F. in action. This was set off by a magnificently drawn panoramic background. Officers of the three branches of H.M. Forces, together with the Mayor, Members of the Corporation, and many prominent townspeople were entertained to an informal reception.

Continued on page 31

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SHOWMANSHIP IN WAR TIME

Continued from page 30

Naval Minded

BRILLIANT efforts to exploit "Lady Hamilton" were made by M. A. Bowen, manager, with the assistance of his relief manager, L. Stevens, at the Palace Theatre, Chatham (G.-B.).

Three weeks before play date, personal announcements from the stage advising patrons to be sure to see this widely discussed film had its effect, especially as its Naval appeal had such great interest.

Patrons were asked to loan model ships for an exhibition that was arranged in the vestibule, together with a specially designed publicity lay-out, including an excellent panel of the "Victory" in the midst of battle. The response from patrons proved again how interested they were. Ships, galleons, a scale model of "H.M.S. Hood," the "Victory" and the "Queen Mary," with an exceptionally attractive sculptured model of Lord Nelson (done by a patron of the theatre) were immediately forthcoming.

A whole window display was secured at Messrs. Woolworth's for both the week previous and the week of the run; red, white and blue knitting wools to encourage knitting woollies for the Navy were backed by stills and publicity.

Collections were made each day for the Gaumont-British Picture Corporation's "Woollies for the Navy" fund, and the excellent sum of £85 was raised. A specially written organ interlude, entitled "Jack's the Lad," was well received by appreciative audiences.

Use for "Kine." Ads.

WITH the increased dearth of paper for advertising, managers are finding it increasingly difficult to publicise forthcoming films with bright foyer displays.

Manager Ling, of the Gaumont, Holloway, is, however, making good use of the double and single page spreads from this journal by placing them in good-sized frames alongside stills, etc. In this way he is always ready with an advertising campaign at small expense to the paper control.

Joining Up

A BRAIN wave on the part of R. C. McIver, manager of the County at Fleet.

By a lucky coincidence he was able to greatly enhance the effectiveness of the trailer for "Lady Hamilton." It so happened that during the three days he was playing this trailer the current issue of the newsreel contained an item entitled "The Spirit of Trafalgar"—commemorating the famous battle and including scenes of the Navy at work to-day and closing with a shot of Nelson's Column, accompanied by an appropriate commentary. He therefore had this item shifted to the last place on the news and joined the "Lady Hamilton" trailer straight on to it. The closing shot of the news—Nelson's Column—was thereby instantly followed, without any pause or break, by the opening shot of the trailer, which happened to be Laurence Olivier as Nelson. The usual trailer slide ("Next Thursday . . ., etc.") was immediately superimposed, and the result of this simple little trick was most effective and gratifying.

Chorley's Guest Night

FRIDAY night, October 24, was selected by Manager G. Neill, of the Odeon, Chorley, Lancs, as guest night, when "Target for To-night" was shown. The Mayor of Chorley (Councillor T. Hamer) was accompanied by members of the Council, the Town Clerk (G. Jackson), and Superintendent Cook, and J. Stanton (Clerk to the Justices) were also present. Flying-Officer G. H. Everrs, who is responsible for the recruiting of the R.A.F. in Chorley, attended, and was introduced by the Mayor from the stage before the screening of the film. Manager Neill had a fine vestibule display, exhibiting an arrangement of all kinds of bombs used by our flyers, and shells used by the A.A. guns.

Waltzing Matilda

LATEST of many useful war efforts by Albert L. Butterworth, manager of Darwen Olympia, is a boost for the A.T.C.

He invited the local squadron to the theatre on three nights when "Target for To-night" was showing. Full squadron, with flying officers from Blackburn Recruiting Centre, paraded on the stage, where Albert had prepared an elaborate and striking patriotic background. Scenery pictured Waltzing Matilda, another tank, a Spitfire, and other appropriate war illustrations, the whole flanked by a monster Union Jack (35 ft. high) and the Stars and Stripes. At the foot were R.A.F. emblems.

Albert introduced the Air Force officers to audiences, and they spoke on the Service before the film was shown. Audiences were most enthusiastic.

Haw Haw at Paddington

THE folk of Paddington had cause to grin when entering the foyer of the Odeon, Paddington. They saw a model of Haw-Haw standing beside a display card reading, "Hear Lord Haw Haw" and Hear Nothing Like the Truth. Come to the Odeon on November 10 and see 'Nothing But the Truth.'"

A quick inspiration on the part of Derek Norris.

Cast Your Bread . . .

A GENEROUS gesture by Oscar Deutsch was the giving of four special morning previews at a Home County Odeon for the benefit of troops in the area entirely free of charge, the film exhibited being "49th Parallel," due to play here in a few weeks' time. Each morning a house full of Service men has received this film with enthusiasm, and their written appreciations to be displayed on the bulletin board in the foyer, will no doubt give a considerable boost to the film.

Manager J. Alexander says that many of the troops have expressed their intention of seeing the film again, and the word-of-mouth publicity of so many men is useful advance publicity.

Press Support

MARK FREEMAN has developed such cordial relations with the local Press that he has secured something like 24 editorial mentions in the columns of the paper since his appointment as manager of the Hendon Odeon about a year ago. His activities have been many and varied, including a number of unusual campaigns in connection with films, and many functions not directly relating to the entertainment he provides. For instance, he has been instrumental in collecting nearly 6,000 books for the troops in that period, and has fostered the good will of the local clergy by inviting the Vicar and Rural Dean to witness, in company with other clergy, a screening of "Major Barbara"—the latter a particularly subtle piece of work because of previous antagonism against the kinema displayed by the cleric in question. Mr. Freeman is a local Air Raid Warden, and has been concerned with the organisation of a meeting of local Wardens to mark the retirement of their chief. In these and other ways he keeps well in the public eye.

It's all Wrong

RESTRICTION of advertising appropriation can go too far. I have just come across two halls, one seating between two and three thousand, and the other less than 900, yet both are allowed to spend approximately the same amount (around £10) on publicity. The consequence is that the manager of the larger theatre finds himself cramped and has to put up with only mediocre business, while the small man enjoys the bumper business. Surely there is something wrong here?

The Greatest Film of the War
Soon
TARGET FOR TONIGHT
FACTS
FICTION
fly with the R.A.F. Boys in an Actual Bombing Attack on Germany
Old R.A.F. Pilots Urgently Wanted
Expert & Large Salvage Collection

Display made by W. Miller at the Orpheus, Bristol, in connection with TARGET FOR TO-NIGHT and the local Salvage Campaign

Remarks from Our Roaming Representatives

Fixed Stars

WHILE waiting for a chat with the manager of an attractive central London kinema recently I noticed a small point about the decoration of his foyer which has probably never occurred to him. Like many another hall, this one carried a number of large, coloured portraits of leading film players, but what struck me was that, of the eight or ten on view there were two each showing Myrna Loy and William Powell. As a mere man I am never likely to tire of studying the features of Miss Loy, but I have never been fascinated by the face of Bill Powell, and I found two portraits of him—both pretty much alike—rather overpowering. The pictures were obviously relics of pre-war days, when it was not very difficult to obtain photo enlargements of almost any of the stars, and I cannot understand why any hall should have to display not only one duplicate pair, but two. People like variety, and the same face should never be displayed twice at one time in a foyer. It is far better to fill a frame with a letterpress announcement if there is not an alternative portrait one can put up.

And that's another thing. Why keep the same faces on view week after week? If you can put in fresh portraits it is well to do so. If you can't, move around those you have so that the change of position will introduce at least a semblance of novelty to the decorations of your hall.

It Can be Done!

MANY managers seem to think that because supplies of paper and other publicity materials are restricted, there is nothing they can do to advertise their halls. Here is the tale of a resourceful showman which proves the contrary to be true.

Obtaining a promise of a star personal appearance at very short notice late at night, he was momentarily at a loss to know how to spread the news round the district. Deciding that a 48-sheet poster on the front of the house was essential, he persuaded his foreman to stay the night, and between them they painted the bill on available paper, using ordinary distemper colours and working on the foyer floor. Needing a loud speaker van, he borrowed a fellow-manager's private car, hired a battery radio set with mike, and next day toured the district spieling the news. The cost of this in £ s. d. was negligible, but the result was such throngs round the theatre when the star arrived that police were needed to control the crowds, and the house was packed. Who says publicity is impossible—or useless?

The Elephant

HOW many managers in these days know their patrons by sight and remember their faces? It used to be fairly common, and has definite advantages. Here is an exceptional instance which proves this.

A lady of some means approached the pay box of a provincial kinema and asked for a 1s. 2d. seat, but was told there were none available, the house being already well filled. She promptly "flew off the handle" and said it was a disgrace and the house was badly managed.

The manager happened to be standing by. "You didn't say that when you used to patronise the ———, madam," he commented, mentioning a well-known London West End hall. "There weren't any 1s. 2d. seats there—you used to pay twice as much without complaint. Here people couldn't afford 2s. 6d. for a seat, but they can afford 1s. 2d., and that's why our cheaper seats are full."

The august complainant was dumbfounded.

"How do you know I used to go to the ———?" she asked.

"I was house manager there, madam," replied the manager.

His keen memory for faces and logical argument of the economics of seat prices saved the situation and secured a patron for the better part of the house.

A remarkably fine display on TARGET FOR TO-NIGHT (A.B.F.D.) by C. E. Bell at the Odeon, Deal, Kent

KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

REALLY live Managers may send applications, stating full qualifications, age, and salary required, to Mr. H. Elton, Commerce Chambers, Elite Buildings, Parliament Street, Nottingham.

TECHNICAL Manager (over military age) required by major renting organisation; expert knowledge of editing, cutting, control of prints, etc., necessary. Also vacancy for Chief Operator with cutting experience.—Write, giving particulars of experience, age, salary required, A., Box 201, Kinematograph Weekly.

CHIEF Operator required; good wages.—Apply, Manager, Coliseum, Harringay. 'Phone: Sta. 2668.

WANTED, chief Operator, keen, conscientious man; B.T.P. sound, Kalee machines, oil engine; permanent position; market town, Eastern counties.—Write, giving previous experience and salary required, W., Box 197, Kinematograph Weekly.

WANTED, Chief or good Second Operator used to RCA and Simplex Machines. — Write, giving references, experience and salary to D., Box 204, Kinematograph Weekly.

OPERATORS, First and Second, required. Send full particulars and salary required, Regal Cinema, Exmouth.

SITUATIONS VACANT (cont.)

WANTED, Operator for small kinema; B.T.H., Kalees; comfortable position; permanent.—Cinema, Winchcombe, Glos.

SECOND Operator required; comfortable position offered to reliable operator; safe area; three matinees only; recently erected super-kinema; RCA-Ernemann.—Apply, stating salary, General Manager, Regal, Trowbridge, Wilts.

WANTED immediately, Second Operator; also Fourth Operator; W.E., Simplex; easy, comfortable, permanent post.—Apply, Cameo, Victoria. 'Phone: Vic. 6388.

SITUATIONS WANTED

MANAGER desires change; extensive experience; fully qualified all branches; excellent refs.; available short notice; moderate salary; London or suburbs preferred.—Z., Box 175, Kinematograph Weekly.

MANAGER (48), NOW DISENGAGED, DESIRES MANAGEMENT OF SMALL HALL, PREFERABLY INDEPENDENT; EXCELLENT CREDENTIALS; BOND IF REQUIRED; INTERVIEW ANYWHERE.—R., BOX 192, KINEMATOGRAPH WEEKLY.

SITUATIONS WANTED (cont.)

MANAGER, 12 years' experience large theatres, desires position prospects of advancement, vicinity West of London to Reading; excellent refs.; bonded; exceptionally reliable.—N., Box 188, Kinematograph Weekly.

EXPERIENCED Manager (39), exempt, desires change; South Wales; interview arranged Cardiff.—U., Box 195, Kinematograph Weekly.

MANAGER, exempt service, 30 years' experience Variety, supers, several exploitation awards, desires change; London only; first-class offers.—V., Box 196, Kinematograph Weekly.

MANAGER (43) desires change; available at short notice; Scotland preferred, but not essential; interview arranged. Z., Box 200, Kinematograph Weekly.

OPERATOR (27) seeks situation as Manager-Operator; thoroughly experienced W.E., RCA, electrical and general maintenance; good references; cash security, £120.—L., Box 186, Kinematograph Weekly.

ORGANIST/Assistant Manager wishes to move to London, preferably S.W.; would accept position as Assistant Manager with the use of an organ for practice.—Apply, "W.," 27, Archery Road, Leamington Spa.

SITUATIONS WANTED (cont.)

CHIEF Operator, 15 years' experience, 7 years West End, all sets, variety, requires change; first-class offers only; unimpeachable references.—B., Box 202, Kinematograph Weekly.

CHIEF Operator; 22 years' experience; age 49; alert; general maintenance; salary, £5 10s.; RCA, W.E., B.T.H.; good mechanic; abstainer; wants position.—C., Box 203, Kinematograph Weekly.

CHIEF Projectionist; long experience; capable electrician and mechanic; Midlands or North; highest credentials; satisfaction assured.—Q., Box 191, Kinematograph Weekly.

OPERATOR-ELECTRICIAN; long experience; good references; exempt from military service; W.E. equipment, rectifiers.—State wages, etc., Riley, 133, Colne Road, Brierfield, nr. Burnley, Lancs.

YOUNG Lady desirous of learning kinema Management seeks post as Assistant Manageress or Head Usherette. Smart appearance and quick in learning; experienced cashier and usherette in London kinemas. — T., Box 194, Kinematograph Weekly.

FOR SALE AND WANTED

FOR Sale, semi-portable Simplex Petrol Generator Set, direct coupled on base-plate, 60 volts, 45-50 amps., with switchboard; ideal for portable equipment or standby.—Apply, Y., Box 199, Kinematograph Weekly.

FOR Sale, No. 7 model Kalee Projector, complete with sound reproducing equipment, double head running; very suitable for equipping review theatre for small film-producing concern; can be viewed Merton Park Studios, 269, Kingston Road, S.W.19.

FOR Sale: 2 Kalee 7 Projectors; 2 Hall and Connolly Arc Lamps and other types; 2 Taylor-Hobson 5½-in. Ultimum Lenses; 2 Taylor-Hobson 4½-in. Maximum Lenses; 2 Ross D.P.L. 3-in. Lenses; Intermittent Sprockets for Kalee, Simplex and Ernemann; Solar Mirrors, 5½-in., 7-in., 8-in. and 10 in.; all types of equipment taken in part exchange or purchased for cash.—Baldwin, 22, Parsonage, Manchester.

FOR Sale, 5 Livery Overcoats, unused, Navy Blue, gold braid.—43, Edridge Road, Croydon.

CARBONS AVAILABLE IN LARGE QUANTITIES, ALSO IN ALL SIZES; NO RESTRICTIONS OR RATIONING; BUY NOW FROM THE LARGEST SELLER OF ELECTRICAL CARBONS FOR ALL TYPES OF ARC LAMPS. OUR PRICES ARE THE CHEAPEST AND OUR STOCKS THE LARGEST IN THE COUNTRY. CALL AND SEE OVER 250 THOUSAND CARBONS IN OUR LONDON STORE. SAMPLES FREE BY RETURN OF POST. — GEORGE PALMER, CARBON SPECIALIST, 89, WARDOUR STREET, LONDON, W.1. GERRARD 4796.

WANTED, pair of Simplex Projectors and 1 pair Kalee 7 or 8 Projectors, with pedestal stands if possible or with B.T.H. adaptation gearing; also Arc Lamps and Houses or complete Sound Equipment in grade "A" condition.—Apply, X., Box 198, Kinematograph Weekly.

WANTED, pair of Ross Arcs, automatic feed; good condition.—Full particulars and price to T. H. Scott, Queen's Hall, Hexham.

E. G. TURNER

ALL-METAL SCREENS • BEST LIGHT and SOUND

43-49, Higham St., Walthamstow, E.17

'Phone: LARKSWOOD 1061-2.

KINEMAS TO LET

SCALA THEATRE, Charlotte Street, W.1, To Let for Pictures. Western set. Seating over 1,000.—Apply, Lloyd, Scala Theatre, Charlotte Street, W.1.

TECHNICAL BOOKS

MOTION PICTURE PHOTOGRAPHY. By Carl L. Gregory, F.R.P.S. (Obtained to order only.) (1927.) Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MODERN THEATRES AND CINEMAS. By P. Morton Shand. Comprising an able and brilliantly written survey of modern design, its achievements and follies. Profusely illustrated. 15s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Shown by.	Title of Film.	Shown by.	Stars.	Cert.
Thur., Nov. 6	2.30 p.m.	Cambridge	The Little Foxes	RKO-Radio	Bette Davis	—
.. .. 6	11 a.m.	G.B. Theatre	Cyclone Ranger	Equity British	Bill Cody	U
Fri., .. 7	10.30 a.m.	Carlton	Aloma of the South Seas	Paramount	Dorothy Lamour	—
.. .. 7	11 a.m.	Pathe Theatre	Pathe Pictorials, Nos. 313, 314, 315	Pathe		
Mon., .. 10	2.30 p.m.	G.B. Theatre	Desperate Cargo	Pathe	Ralph Byrd	—
Tues., .. 11	2.30 p.m.	G.B. Theatre	Double Cross	Pathe	Kane Richmond	—
.. 11	2.30 p.m.	Cambridge	Lydia	United Artists	Dona Massey	—
Wed., .. 12	2.30 p.m.	G.B. Theatre	Murder by Invitation	Pathe	Wallace Ford	—
.. .. 12	10.30 a.m.	Studio One	Stand and Deliver	Pathe	East Side Kids	—
.. .. 12	2.30 p.m.	Cambridge	The Black Sheep of Whitehall	United Artists	Will Hay	—
.. 12	11 a.m.	Celluloid	Three Shorts	Anglo-American		
Thur., .. 13	2.30 p.m.	G.B. Theatre	The Deadly Game	Pathe	Charles Farrell	—
Fri., .. 14	10.30 a.m.	G.B. Theatre	Reg'lar Fellers	Pathe	Billy Lee	—
Mon., .. 17	3.15 p.m.	Plaza	Hatter's Castle	Paramount	Deborah Kerr	—

BIRMINGHAM

Fri., Nov. 7	10.30 a.m.	Scala	Henry Aldrich for President	Paramount	Jimmy Lydon	—
.. .. 7	10.30 a.m.	Forum	The Officer and the Lady	Columbia	Rochell Hudson	A
Tues., .. 11	10.30 a.m.	West End	Aloma of the South Seas	Paramount	Dorothy Lamour	—
.. .. 11	10.30 a.m.	Scala	The Feminine Touch	M-G-M	Rosalind Russell	—
.. .. 11	10.30 a.m.	Forum	The Wagons Roll at Night	Warner	Humphrey Bogart	A
Wed., .. 12	10.30 a.m.	Scala	Unfinished Business	G.F.D.	Irene Dunne	A
.. .. 12	10.30 a.m.	Forum	International Squadron	Warner	Ronald Reagan	A
.. .. 12	10.30 a.m.	West End	The Little Foxes	RKO-Radio	Bette Davis	—
Thur., .. 13	10.30 a.m.	Scala	Hold that Ghost	G.F.D.	Abbott and Costello	A

CARDIFF

Fri., Nov. 7	11 a.m.	Capitol	Wide Open Town	Paramount	William Boyd	U
.. .. 7	10.45 a.m.	Park Hall	I Was a Prisoner on Devil's Island	Columbia	Sally Eilers	A
.. .. 7	10.45 a.m.	Olympia	The Feminine Touch	M-G-M	Rosalind Russell	—
.. .. 7	11 a.m.	Odeon	Tanks a Million	United Artists	William Tracy	U
Tues., .. 11	11 a.m.	Odeon	Henry Aldrich for President	Paramount	Jimmy Lydon	—
.. .. 11	11 a.m.	Empire	Ships With Wings	United Artists	John Clements	—
Wed., .. 12	10.45 a.m.	Empire	The Little Foxes	RKO-Radio	Bette Davis	—

GLASGOW

Fri., Nov. 7	10.45 a.m.	Paramount	Henry Aldrich for President	Paramount	Jimmy Lydon	—
.. .. 7	10.45 a.m.	Green's Playhouse	I Was a Prisoner on Devil's Island	Columbia	Salley Eilers	A
Tues., .. 11	10.45 a.m.	Paramount	Hold That Ghost	G.F.D.	Abbott and Costello	A
.. .. 11	10.45 a.m.	Regal	Singapore Woman	Warner	Brenda Marshall	A
Wed., .. 12	11 a.m.	Own Theatre	Charlie Chan in Rio	20th Century-Fox	Sydney Toler	A
.. .. 12	10.45 a.m.	La Scala	The Feminine Touch	M-G-M	Rosalind Russell	—
.. .. 12	10.45 a.m.	Regal	A Shot in the Dark	Warner	William Lundigan	—
.. .. 12	10.45 a.m.	Picture House	Ships With Wings	United Artists	John Clements	A
Thur., .. 13	10.45 a.m.	Paramount	Aloma of the South Seas	Paramount	Dorothy Lamour	—
.. .. 13	10.45 a.m.	La Scala	The Little Foxes	RKO-Radio	Bette Davis	—

LEEDS

Fri., Nov. 7	10.45 a.m.	Ritz	The Officer and the Lady	Columbia	Rochelle Hudson	A
.. .. 7	10.45 a.m.	Tower	Unfinished Business	G.F.D.	Irene Dunne	A
.. .. 7	10.30 a.m.	Scala	The Feminine Touch	M-G-M	Rosalind Russell	—
Tues., .. 11	11.5 a.m.	Tower	Charlie Chan in Rio	20th Century-Fox	Sydney Toler	A
.. .. 11	10.45 a.m.	Ritz	The Wagons Roll at Night	Warner	Humphrey Bogart	A
.. .. 11	10.45 a.m.	Scala	Ships With Wings	United Artists	John Clements	—
Wed., .. 12	10.45 a.m.	Ritz	Naval Academy	Columbia	Freddie Bartholomew	U
.. .. 12	10.45 a.m.	Tower	Hold That Ghost	G.F.D.	Abbott and Costello	A
.. .. 12	10.30 a.m.	Scala	Married Bachelor	M-G-M	Robert Young	—
Thur., .. 13	10.45 a.m.	Tower	I Was a Prisoner on Devil's Island	Columbia	Sally Eilers	A
.. .. 13	10.30 a.m.	Scala	The Little Foxes	RKO-Radio	Bette Davis	—

LIVERPOOL

Fri., Nov. 7	10.45 a.m.	Paramount	Henry Aldrich for President	Paramount	Jimmy Lydon	—
.. .. 7	10.45 a.m.	Futurist	Naval Academy	Columbia	Freddie Bartholomew	U
.. .. 7	10.45 a.m.	Forum	The Feminine Touch	M-G-M	Rosalind Russell	—
Tues., .. 11	10.45 a.m.	Paramount	Buy Me That Town	Paramount	Lloyd Nolan	U
.. .. 11	10.45 a.m.	Majestic	Affectionately Yours	Warner	Merle Oberon	A
Wed., .. 12	10.45 a.m.	Forum	A Shot in the Dark	Warner	William Lundigan	A
.. .. 12	10.45 a.m.	Trocadero	Ships With Wings	United Artists	John Clements	—
.. .. 12	10.30 a.m.	Paramount	The Little Foxes	RKO-Radio	Bette Davis	—
Thur., .. 13	10.45 a.m.	Paramount	The Great Man's Lady	Paramount	Barbara Stanwyck	A

MANCHESTER

Fri., Nov. 7	10.45 a.m.	Oxford Street	Henry Aldrich for President	Paramount	Jimmy Lydon	—
.. .. 7	10.45 a.m.	Theatre Royal	The Perfect Crime	Columbia	Ralph Bellamy	A
.. .. 7	11 a.m.	Deansgate	The Avenging Stranger	New Realm	Tom Keene	U
Tues., .. 11	10.45 a.m.	Oxford Street	Aloma of the South Seas	Paramount	Dorothy Lamour	—
.. .. 11	11 a.m.	Theatre Royal	Henpecked	Columbia	Penny Singleton	U
.. .. 11	10.45 a.m.	Gaiety	Hold that Ghost	G.F.D.	Abbott and Costello	A
.. .. 11	11a.m.&2.30p.m.	Private Theatre	A Shot in the Dark	Warner	William Lundigan	A
Wed., .. 12	10.45 a.m.	Theatre Royal	I Was a Prisoner on Devil's Island	Columbia	Sally Eilers	A
.. .. 12	10.45 a.m.	Market Street	The Feminine Touch	M-G-M	Rosalind Russell	—
.. .. 12	11a.m.&2.30p.m.	Private Theatre	International Squadron	Warner	Ronald Reagan	A
.. .. 12	10.30 a.m.	Gaumont	The Little Foxes	RKO-Radio	Bette Davis	—
Thur., .. 13	10.45 a.m.	Theatre Royal	Unfinished Business	G.F.D.	Irene Dunne	A

NEWCASTLE

Fri., Nov. 7	10.30 a.m.	Odeon	Buy Me that Town	Paramount	Lloyd Nolan	U
.. .. 7	10.30 a.m.	Essoldo	Henpecked	Columbia	Penny Singleton	U
Tues., .. 11	10.30 a.m.	Grainger	The Feminine Touch	M-G-M	Rosalind Russell	—
.. .. 11	10.30 a.m.	Odeon	The Great Man's Lady	Paramount	Barbara Stanwyck	A
Wed., .. 12	10.30 a.m.	Essoldo	The Perfect Crime	Columbia	Ralph Bellamy	A
.. .. 12	10.30 a.m.	Odeon	Henry Aldrich for President	Paramount	Jimmy Lydon	—
.. .. 12	10.45 a.m.	Essoldo	Naval Academy	Columbia	Freddie Bartholomew	U
.. .. 12	10.30 a.m.	Haymarket	The Wagons Roll at Night	Warner	Humphrey Bogart	A
.. .. 12	10.30 a.m.	Queen's	The Little Foxes	RKO-Radio	Bette Davis	—

NOTTINGHAM

Fri., Nov. 7	10.30 a.m.	Ritz	The Great Man's Lady	Paramount	Barbara Stanwyck	A
Tues., .. 11	10.30 a.m.	Ritz	Border Vigilantes	Paramount	Bill Boyd	U
.. .. 11	10.30 a.m.	News House	The Feminine Touch	M-G-M	Rosalind Russell	—
Wed., .. 12	10.30 a.m.	Ritz	Wide Open Town	Paramount	William Boyd	U
.. .. 12	10.45 a.m.	Hippodrome	The Little Foxes	RKO-Radio	Bette Davis	—
Thur., .. 13	10.30 a.m.	Ritz	Henry Aldrich for President	Paramount	Jimmy Lydon	—

SHEFFIELD

Fri., Nov. 7	10.30 a.m.	Cinema House	The Gay Falcon	RKO-Radio	George Sanders	—
Tues., .. 11	10.30 a.m.	Union Street	When Ladies Meet	M-G-M	Joan Crawford	—
.. .. 11	10.30 a.m.	Cinema House	The Great Man's Lady	Paramount	Barbara Stanwyck	A
Wed., .. 12	10.30 a.m.	Union Street	Charlie Chan in Rio	20th Century-Fox	Sydney Toler	A
.. .. 12	10.45 a.m.	Cinema House	Unfinished Business	G.F.D.	Irene Dunne	A
.. .. 12	10.30 a.m.	Hippodrome	The Wagons Roll at Night	Warner	Humphrey Bogart	A
Thur., .. 13	10.45 a.m.	Cinema House	Hold that Ghost	G.F.D.	Abbott and Costello	A
.. .. 13	10.30 a.m.	Union Street	The Feminine Touch	M-G-M	Rosalind Russell	—

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November 6, 1941

The IDEAL KINEMA
DESIGN BUILDING - EQUIPMENT

ARCHITECTURAL EDITOR: GEORGE COLES, F.R.I.B.A.

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The monthly Technical Supplement to the KINEMATOGRAPH WEEKLY

November 6, 1941

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J. O. WYNDHAM LTD., 46, Charles Street, Cardiff. Phone: Cardiff 3397
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Phone: Caterham 618

A CHALLENGE WE COULDN'T IGNORE!

For two grim years the entertainment industry has faced its great responsibility under Front-Line war conditions. Unwaveringly exhibitors have responded with their utmost efforts, and the position of the cinemas today is ample testimony to their success.

At Walturdaw we are proud to be associated with such courageous enterprise. Our wartime organisation is eager to cope with any tasks which exhibitors set—whether the re-equipment of a "blitzed" cinema, or the immediate supply of items of equipment or spares. Many exhibitors are frankly amazed at the large and comprehensive stocks we hold, but when faced by the challenge set us by their splendid efforts it's up to us to back them up—and we will do so.

WALTURDAW
CINEMA SUPPLY CO. LTD.
46 GERRARD STREET, LONDON, W.1

'Phone: GERRARD 1067

3 The Parsonage, Manchester 3. Blackfriars 9901. 2 Camden Bldgs., 11 Camden St., Liverpool. 'Phone No. will be advertised as soon as connected.
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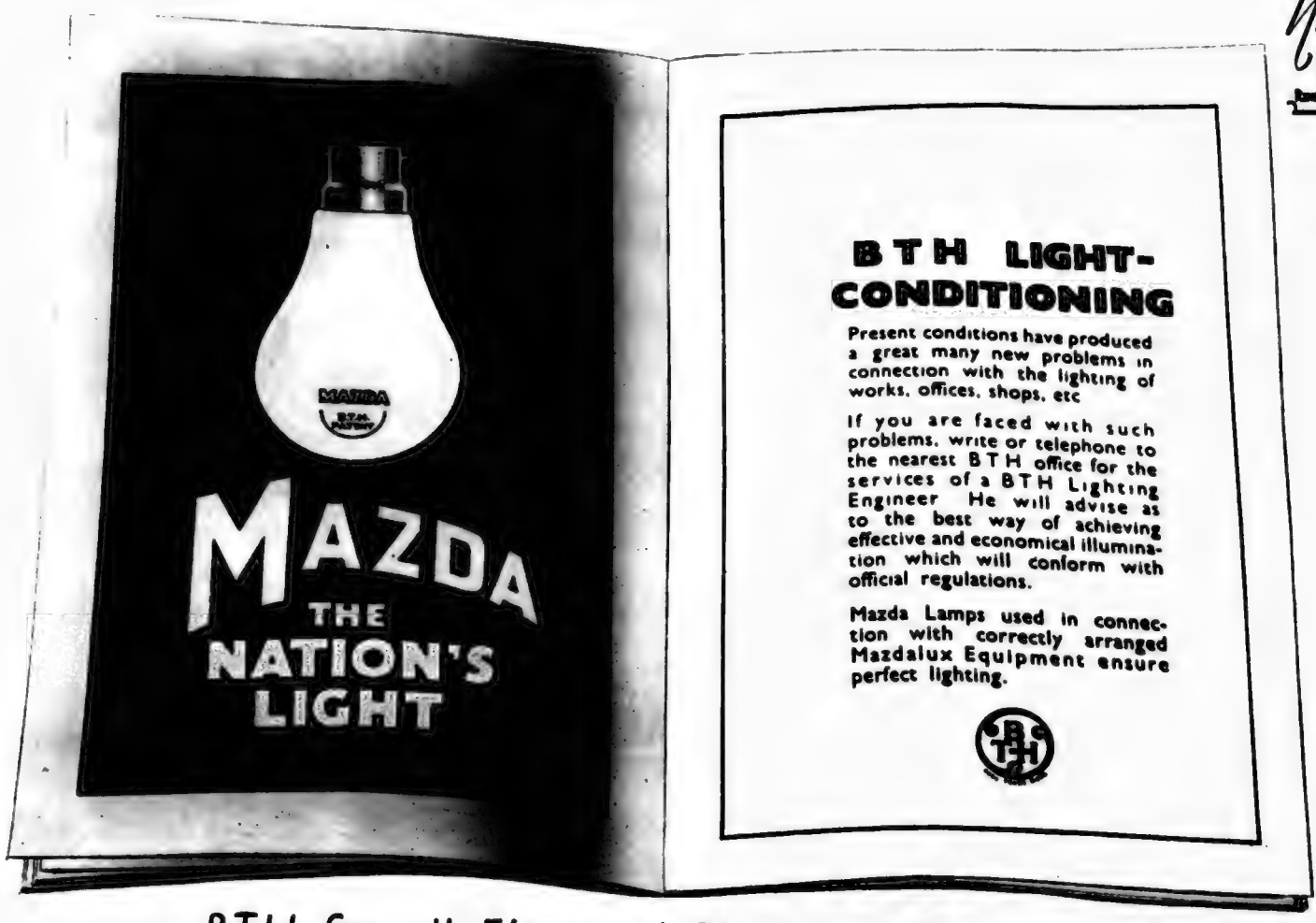
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The
IDEAL KINEMA

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Observations

BETTER business is bringing to theatre managements a problem which is hard to solve in the difficult circumstances of war time. It is concerned with the replacement of furnishings, especially floor coverings which comparatively recently appeared to have quite a long life before them. To-day, owing largely to the fact that heavier footwear is being worn by that considerable proportion of patrons who are now in His Majesty's Forces, they are showing signs of becoming threadbare. There is all the difference between the result of a patron turning upon a thin, smooth sole and upon the heavy nailed bottom of an Army boot.

The points at which this extra wear is asserting itself is mainly at the turns of traffic, where the turn is taken to right or left within the doors from the entrance hall into the lobby or standing space behind the rear seats, and at the turn again into the gangway.

Were it not that excessive wear in the carpet may produce a condition in which loops of the worn carpet may catch feet of patrons and lead to an accident painful to the sufferer and costly to the management, there might be a disposition to find comfort in the thought that "there's a war on." This, however, is just asking for trouble.

The problem of renewal is complicated by the fact that there is a considerable shortage in new material, and only where stocks are held, or second-hand material in tolerably good condition is available, can the difficulty be met. It should always be remembered, however, that carpet laying is a long way from being an amateur's business. When a large or irregular area has to be covered it needs a plan or blue print, and this is the carpet-planner's own specialist function.

The position of rubber flooring supplies is similar, and here the only alternative appears to be to substitute linoleum of good wearing quality. It might be possible also to use this in certain areas where carpet surfaces have become badly worn.

It seems that the kinema, which once prided itself upon its spick-and-spanness, may have to be content with less exacting standards. True, the bright appearance of theatre fittings and furnishing do contribute a great deal to human satisfaction, and every good showman will attempt to keep the standard high in those parts of the theatre most seen by patrons, leaving, if he must, the areas which are in dimmer light to the Cinderella portions.

THEODOLITE.

WAR-TIME XMAS DECORATIONS

Attractive Displays from Part-Used Materials

By ANDRE SCHEVENI

EVERY showman will this year be faced with difficulties in planning and executing festive decorations. He will have to contend with war time regulations, shortage of materials, lack of labour and higher costs.

This unusual set of circumstances should be an urge to fresh efforts in order to maintain his prestige for progressive showmanship. With these thoughts in mind, IDEAL KINEMA has prepared a few suggestions which may help in the solution of a variety of displays.

Making Use of Discarded Material

Most kinemas will have in an odd corner bits or pieces left over from the Coronation displays that in happier times blazed on the front of the house. No doubt they have lost their first lustre and gathered a layer or two of dust. Still, a pot or tin of cheap paint from the local stores will soon freshen them up.

Fluorescent Colouring

The most common decorative motive was the gold crown made from cardboard or papier maché, and if incorporated with a few flags of the Allies could well form a centre-piece of an inner foyer display. In the foyer several crowns and other motifs could be treated with fluorescent paint and used in conjunction with a banner emblazoned with an appropriate Xmas message in the same paint. This display, hung above the box-office or other prominent position and illuminated by means of a couple of black light lamp—or possibly a better way would be a mercury flood fitted with a nickel glass screen—would be a success. Care should be taken that the rays from the black light do not shine into the eyes of the cashier.

Flowers made from various types of cellophane which fluoresce under U.V. light could be added to the display, either fixed in sprays tied with some Xmas ribbon or held in a glass jar filled with a solution which possesses fluorescent properties. Many common every-day liquids, like a solution of quinine or copper sulphate, have these qualities and might well be used.

Incidentally, quite a number of the better grades of wall-paper also fluoresce under U.V. light: a few samples held under a U.V. lamp will soon solve the problem of fluorescence, and these can be used with advantage as panels in the foyer or lobby. Many coloured nail varnishes also possess this characteristic and can be pressed into service.

A Foyer in Fairyland

The common electric fairy light lamps, which once formed an important part of most Xmas displays, can still be obtained cheaply at most stores. As an alternative to Xmas trees, which may well be high-priced this year, why not use the ordinary evergreen shrub, fixing fairy lamps of similar colour flush with the contour of the tree. A few hidden beneath coloured cellophane covering the soil in the tub would enhance the decorative effect. It will be surprising how effective and attractive this simple expedient will be. Powdered imitation frost or boracic crystals dusted over will heighten the decorative effect.

A fairyland carpet studded with jewels can be made easily by making small holes in imitation grass carpet and inserting multicoloured fairy lights. As many fairy lamps are fitted with petal-shaped collars, this will help the display. Mushrooms or toadstools can readily be made out of odd pieces of tin or cardboard, and if a small-wattage lamp is concealed in the head of the toadstool, and one or two of these are added to the above, together with a couple of the illuminated trees, a very pleasing stage or inner foyer display is obtained.

Similarly, large silver bells can be fitted with miniature fairy lamps which can be allowed to hang down inside as the clapper, and three or four clusters with coloured streamers can be very effective. This is about the cheapest Xmas decoration possible, and well within the reach of every showman.

The Poster Cabinet

Many kinemas have old glass-fronted bill cabinets that used to stand like easels in the foyer. They can be pressed into service by removing the back and placing behind the glass some white translucent paper with Xmas greetings cut from thick coloured paper stuck on the surface. Behind this, either an ordinary small spot fitted with a revolving colour-wheel, which will produce a wide variety of colour effects, can be hidden, or two or three 60- or 100-watt lamps. The space between bill board and lamps or spot could be masked by old posters, brushed over with paste and frost, or boracic crystals scattered over the surface. Odd bits of dried moss, as used in hanging flower-baskets, stuck on, will also help the display.

Old posters incidentally make good papier maché material if worked with a weak gummy water or paste and if the coloured side of the poster is uppermost, miniature mountains for an illuminated panorama landscape can be readily made.

Quite ordinary skill will produce a surprisingly good Xmas landscape with moss stuck on twigs for trees, and a Father Xmas and other extras purchased from the local store, added to a wintry landscape backed by a deep blue sky. A white full moon, cut out of the backing, fitted with white translucent paper can be illuminated by a 5-watt lamp.

Some showmen may well say this is not in their line, but many districts will have large numbers of children who will appreciate such a display when visiting the kinema, and even older people always like this kind of decoration at Xmas.

In America the Xmas tree actually plays a bigger part in the festive season that it does here, and most squares and streets have large trees illuminated by hundreds of lamps. Decorated trees look remarkably effective when subjected to spotting with primary light changes, and here again, if picked out with coloured flowers made from plastic fluorescing material and fluorescent paint, a very delightful and colourful Xmas interlude will be obtained at quite small cost.

Utilising the Blinker

Many other oddments can be utilised in this way, old blinker type lamp holders working on the thermic principle, or the larger variety that will operate several lamps, can add movement to the displays. Many fairylight sets have such blinker adapters fitted, these could be well used on the fairy carpet.

Even an ordinary strip of sign lines, painted so that the lettering is white against, say, a red ground, can be readily made, and stretched across a few strip lights or 60-watt lamps mounted in an oblong box, forms a useful decorative motive. Added attraction is possible by outlining the lettering with silver or gold powder sprinkled on a thin line of wet gum, and a border of cheap coloured paper leaves fixed along the edges of the box.

Using a toothbrush, spatter work is quite simple. The masks cut in the form of stars, Xmas trees or other motives, can be made from thin postcards. Dip the brush in the desired colour, hold it fairly close to the work, with the bristles uppermost, and drag a small piece of metal across the bristles, and a miniature spray of colour will appear on the work. Again, by using gum in place of colour, and dusting with metallic powders, very decorative designs can be readily produced.

LIGHT LEVELS IN ARCHITECTURE

Need for Actual Definition

ADDRESSING the opening meeting of the Illuminating Engineering Society last month, W. J. Jones, M.Sc., M.I.E.E., Fellow of the Society, devoted part of his paper to architectural lighting.

It is true, he said, that early experiments in light architecture were crude and of fugitive interest, but the principles remain and are fundamentally sound in the presentation of form, whether by daylight or artficial light. Indeed, the writer is so convinced that architectural lighting in its wideat sense is sound that he believes the day is not far distant when architects must be prepared to define broadly the brightness contrasts they expect and the tone level of the brightness.

It is already practical politics for the lighting engineer to reproduce in his lighting scheme the exact contrasts shown on an architect's wash drawing. If things come out wrongly in such circumstances it will be the architect who is to blame if he fails to examine his scheme at the appropriate brightness level. Where brightness contrasts greater than that shown on the drawing are required he should have recourse to the use of transparencies.

The illuminating engineer has occasionally been criticised by artists and architects for attaching undue importance to tools and implements. It has been argued that a lighting scheme would no more be judged in terms of foot-candles than a picture is assessed by the quality or quantity of paint used. It is true that the ultimate test of the success of a lighting installation is necessarily based on an appeal to the eye, but calculations of foot-candles and brightness are the essential steps on which a pleasing visual impression is produced.

The advent of architectural lighting, more properly called "light architecture," was initially somewhat embarrassing to the illuminating engineer who for a time criticised the attempts of others to use light as a medium with architectural significance. In this work the architectural profession has played a leading part by educating the public in the use of new and interesting forms of light.

WAR IS THE FIRST FEATURE, BUT . . . . . .

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★ *Experience during the past two years shows that among members of H.M. Forces—your post-war Patrons—Theatre Organ music is the most popular form of entertainment "on the air." Verb. sap.*

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WE SHALL GO ON TO THE END

We shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air. We shall defend our Island, whatever the cost may be; we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender.

The Rt. Hon. Winston Churchill, M.P., Prime Minister

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SOME WAR-TIME UNIT-ORGAN PROBLEMS

Lack of Training Opportunities

By A. W. OWEN

SOON after the present war started, the organists of one of our principal circuits were called together and those not likely to be called up for military duties were trained as managers and most of the organs were closed up.

This policy had to be modified in some ways, especially in provincial areas where troops were stationed, where organs were reopened for the purpose of providing community efforts for their patrons.

The Manager-Organist Policy

This method of manager-organist appointment, although, perhaps, partly justified in small theatres from an economic point of view, is only of doubtful emergency value. Another circuit has made no alteration in its pre-war policy of featuring their organists only in the programme interludes with no other duties. A third important circuit now uses the spare time of organists in the capacity of assistant managers, and, I believe, in full control on the "day off" of the house manager. This method is excellent as it ensures co-operation between manager and organist to secure interlude success. Smaller circuits and many individual theatres generally conform to either one or the other of these methods, but many organs are still closed, not only because of economic reasons but because efficient and experienced organists cannot be found to accept the terms they are able to offer.

Fewer Executants

At a reasonable computation it can be assumed that 75 per cent. of the efficient kinema organists are now in the Forces chiefly the R.A.F. Of the remainder, at least 10 per cent. will be affected within the next three to six months, and the remaining 15 per cent. are in positions they are very unlikely to relinquish or be dismissed.

The position is slightly relieved by the introduction of several lady organists to join the ranks of the few well known and experienced lady organists of pre-war experience.

The newcomers, however, are very much below the average standard of ability both as musicians and entertainers, being for the most part quite content to be accompanists to a slide community interlude in which the audience do the job and the girl expects the applause after they have finished.

While this may hold good when they are "novelty," one week will be the safest time to keep most of them in any one theatre except in outlying districts.

I strongly suggest that before using the new material in circuit guest work the training and tuition should be arranged under a competent organist for a couple months.

Most of these girls have reached a decent standard of musical education (chiefly at the piano), and are terribly keen to make good but lack the essential training in organ technique, registration and showmanship. They have little or no knowledge of interlude compilation and these should be provided and definite detailed instruction personally given. If three or four such interludes can be provided and learned thoroughly the organists could safely tour the circuit as guest organists and justify the trouble and expense of this type of finishing instruction.

Neglect in the Past

There has always been a difficulty in any organist or pianist securing expert tuition on the kinema organ. For years the I.S.M. strove to get the Royal College and R.A.M. to recognise the status of the kinema organist, and to instal an organ in the colleges, provide a complete course of expert teaching and give a diploma equal to the A.R.C.O. after practical test, which would equal the ability necessary to secure the present A.R.C.O. diploma in church organist world.

To day we should have been reaping the benefit of this method, and instead of the standard of musical entertainment being at a low level we should have had a sufficient number of organists who would entertain as musicians and present their music in such a way that it would entertain their public and make the organ an asset instead of a liability to the theatre.

RESERVATION OF CHIEF PROJECTIONISTS

Labour Exchange Officials' Ignorance

THE ignorance exhibited by Employment Exchange personnel of the reservation decisions of the Ministry of Labour was brought into strong prominence at the meeting of the Devon and Cornwall branch, C.E.A. at its October meeting in Plymouth, under the chairmanship of Leslie G. Hill.

The SECRETARY (C. H. Rundle) reported that he had received a letter from a chief projectionist saying that he had been informed by the Plymouth branch of the Ministry of Labour that the age of reservation for chief projectionists had been raised to 35 years, and that as he was below that age at the date of registration he was not now covered by the schedule of reserved occupations.

Headquarters Action

He (the secretary) replied to that, saying that he disagreed with the contention, and interviewed the official at the Labour Exchange about it. There he found that they could not give him any definite information. He then wrote to the General Secretary (W. R. Fuller), who replied to the following effect: "We have had a number of complaints from various parts of the country that no instructions had been received in regard to the continued reservation of chief projectionists as from the age of 25.

"We took the matter up with the Ministry, and recently received a reply setting out the procedure that has now been adopted. This, briefly, is that men between the ages of 25 and 34 will be treated by Labour Exchanges in the ordinary routine manner. That is to say, they will go through medical examinations, etc. The papers will then be sent to the Regional Office. The Regional Controller is the official who is responsible for seeing that no enlistment notices are issued to chief projectionists pending further instructions being issued by the Ministry. This, as you will see, indicates that they are treating the matter in much the same way as they did before, putting what is known as a 'blanket' order over this occupation. Obviously, they will take no steps to make any alterations without consulting the C.E.A."

FARRANT GILLEY remarked that that meant the projectionist had got to get his medical card but would not be called up.

No Age Alteration

The CHAIRMAN said that actually there had been no age alteration. An agreement had already been come to whereby he would not be called up between the ages of 25 and 35.

H. H. TAYLOR asked about women projectionists, the Secretary replying that women projectionists of any age would be treated as in the reserved class.

BUILDERS' ACCOUNTS FOR WAR DAMAGE REPAIRS

Reference Allowed to Regional Assessors

STEPS have been taken by the War Damage Commission to safeguard the interests both of the public and of the builders in connection with payments in settlement of claims for the proper cost of repair work to war-damaged buildings.

What is Proper Cost?

"Proper cost" is defined in the Act to mean such cost as is reasonable having regard to the prices of materials and the rates of remuneration for services current when the works are executed and to all other relevant circumstances. The property owner bases his claim on the builder's account, and circumstances might arise in which this would be disputed by the Commission's officers.

Dispute Procedure

The Commission has agreed with the National Federation of Building Trades Employers that in such a case the builder whose account is disputed may refer the matter to a Regional Assessor appointed by the Federation. In those cases in which the Regional Assessor does not support the contention of the claimant the amount in dispute will be disallowed. If the Assessor considers that the case warrants further examination he will refer it for advice to the Deputy Commissioner for the area, who will in every case hear the Regional Assessor on behalf of the builder and, if he wishes, consult any other person, including the Commission's technical staff. The Deputy Commissioner's advice will be accepted by the Commission.

The arrangement described above has been designated to facilitate a decision in any cases in which the reasonableness of a charge appears to be a matter of doubt.

Regional Assessors

The Commission has been informed by the Federation that it has appointed the Region: F. J. Gayer, Messrs. E. A. Roome and Co., Crown Works, Urswick Road, Hackney, E.9; North-West London Region: H. C. Harland, Messrs. John Laing and Son, Ltd., Mill Hill, N.W.7; South-East London Region: A. H. Nash, Pitfield Wharf, Waterloo Bridge, S.E.1; South-West London Region: G. W. Buchanan, 107, Trinity Road, Upper Tooting, S.W.17; Northern Region: A. Henderson, Messrs. Henderson Bros. (1936), Smith Street, Tyne Dock, South Shields; North-Eastern Region: A. Waddington, F.I.O.B., Messrs. A. Waddington & Son, Ltd., Arthwadson House, 19, Minna Road, Sheffield, 3; North-Midland Region: P. Bow, c/o Thomas Bow, 45/9, Lamartine Street, Nottingham; Eastern Region: Sidney T. Gill, M.I.O.B., Eaton Chase, Unthank Road, Norwich; Southern Region: L. A. Peyman, F.I.O.B., 87, London Road, Reading, Berks; South-Western Region: H. C. Hayes, The Orchard House, Old Sneed Park, Stoke Bishop, Bristol; Wales Region (South Wales): E. J. Smith, 104, Marlborough Road, Roath, Cardiff; (North Wales: Councillor John Hughes, J.P., M.I.O.B., John Hughes (Contractors), Ltd., Wrexham; Midland Region: C. S. Kershaw, D. Kershaw and Sons, Edward Street, Burton-on-Trent; North-Western Region: F. Winterbottom, 327, Frederick Street, Oldham; South-Eastern Region: N. Longley and Co., Ltd., Crawley, Sussex.

A NEW SOUTH AFRICAN KINEMA

The Curzon, Wynberg, Cape Town

AN ATTRACTIVELY-DESIGNED THEATRE

THE 1,000-seater Curzon, Wynberg, Cape Town suburb, which was recently opened by the Crown Prince Paul of Greece, adds another kinema to the list built by Western Province Cinemas (Pty.) Ltd., for 20th Century-Fox and United Artists. It is situated in the main street of Wynberg, and undoubtedly is a graceful addition to the suburb. The frontage in white has a very imposing and handsome appearance, interpreting in admirable manner the trend of architecture in South Africa. The frontage is kept low, vertical and horizontal features making effective shadow contrasts. Neon signs provide an attractive appearance, the white stone co operating in the effect.

The triple entrance over shallow steps is protected by a narrow shelf canopy carrying no provision for name-signs, panels for advertising matter being provided at each side. Both of these carry the theatre's name in bold lettering, the main sign over the doorway being set with a note of lightness on the tops of the four dwarf pillar features which rise above the canopy.

The foyer and box-office of the Curzon, Wynberg

The foyer is spacious and is simply treated in a manner ensuring a perfect harmony with the exterior. The colour scheme is bronze and pastel shades of contrasting colours. The ceilings are a light shade of ivory, while a lower ceiling from which the concealed lighting illuminates the foyer, is of a shade of autumn leaf finished in copper bronze, with mouldings of a similar finish on the side walls.

Auditorium Colouring

Entering the auditorium, the quiet but effective colouring scheme of copper bronze is again repeated, with two rear wall panels in peacock blue, and an inner panel of light electric-blue. Silver light fittings in the ceiling carry a subdued but well-displayed effect over the interior. Flame-coloured armchair seats, with carpets in brown and orange autumn shades, give a warm and pleasant touch to the surroundings. All the seating is on the ground floor.

The proscenium has a gold corrugated surface with the framework in copper bronze, and perforated fluted panels on each side of the screen. The proscenium curtain is of velvet.

The latest air-conditioning and refrigerating system is installed.

(Continued in column 2)

The brilliant facade of the Curzon, Wynberg, Cape Town

Les Kuby is the efficient and popular manager.

The opening of the Curzon by Crown Prince Paul of Greece, who was staying in South Africa with the Crown Princess and party, was a big social event. The Crown Prince was presented with a gold pair of scissors to cut the ribbons attached to the silver curtain in front of the screen. The house was packed with a fashionable crowd.

The entire evening's receipts were donated to the Governor-General's National War Fund, and as the prices of admission for the opening night were £1 1s., 15s. and 10s., the Fund will benefit substantially. The entire staff gave their services free. The opening film was "Foreign Correspondent" (United Artists).

Otto W. Bolle, South African director for 20th Century-Fox, A. Lowe, director for United Artists, Norman Lourie and W. Boxer, directors of Peninsular Cinemas (Pty.), Ltd., D. Cyril Stein, publicity manager for 20th Century-Fox and U.A., came down from Johannesburg for the event.

EXPORT ORDERS FOR BECKWIN

Many Contracts at Home Also

Iceland and South Africa are among the export countries to which Beck and Windibank, Ltd., is supplying theatre seating and furnishing. A large number of orders for seating, floor coverings and curtains include an order for 598 chairs for a kinema in Iceland, while recently 879 tip-up chairs were shipped to South Africa. Recent activities in England include carpet contracts at the Regal, Derby; Regal, Harrogate; Palace Theatre, Halifax; Elite, Nottingham; Ritz, Barnsley; Savoy, Lincoln; and Palace, Banbury.

Carpets and curtains have also been supplied to the New Theatre, Oxford; Hippodrome, Tidworth; and the Garrison kinemas at Bulford and Larkhill.

New seating has also been supplied for the Berwick Theatre and the Windsor Kinema, Penarth, an extensive renovation scheme having been carried out at the latter.

Large upholstery contracts have been fulfilled at several theatres, the latest being the Astoria and Granada kinemas at Liverpool.

Recent South African orders are for the Roxy, Germiston; Odeon, Cape Town; 20th-Century Cinema, Pretoria; and the Rex Cinema, Benoni.

NEGLECT OF EMPTY HOARDINGS

A Plea for Fresh Usefulness

PAPER shortage is making a large number of hoardings—and (so far as the Trade are concerned) particularly kinema hoardings—look very bleak and poverty stricken. Some managers have had them covered with blanking in the middle of which is pasted a quad crown or D.C. bill, but this is unsatisfactory for several reasons. The blanking soon fades and becomes tattered under the attacks of the elements, and the surplus paste used in affixing new central bills week after week tends to make an unsightly frame of scummy deposit round them. Nor are the small bills easily read if the hoarding happens to be above street level or some distance back from the road.

Lately a number of new war-time advertisements by well-known national advertisers which might very well be emulated by exhibitors have appeared. The firms in question have got a skilled signwriter to paint a stock advertising message about their product on hoardings which previously carried bills. There is nothing in the wording to date these bright efforts, which, being executed boldly in bright, oil colours, possess the multiple advantages of catching the eye, being easily read and presenting a durable surface not easily tarnishable by rain or sun. Why shouldn't individual exhibitors or circuits do likewise, putting up some such perennial claim as "They all enjoy the pictures at the Polydrome?" which will keep the name of the house (or firm) constantly before the public yet not grow out-of-date? The cost ought to be negligible in comparison with the probable returns.

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EMERGENCY LIGHTING EQUIPMENT

IS INSTALLED IN OVER 100 THEATRES *including*

NIFE-NEVERFAYLE EQUIPMENT

Occupies a quarter the space of other types;
Incorporates NIFE Steel Plate Battery;
No corrosive fumes—No separate Battery Rooms;
Can be recharged in 3 hours;
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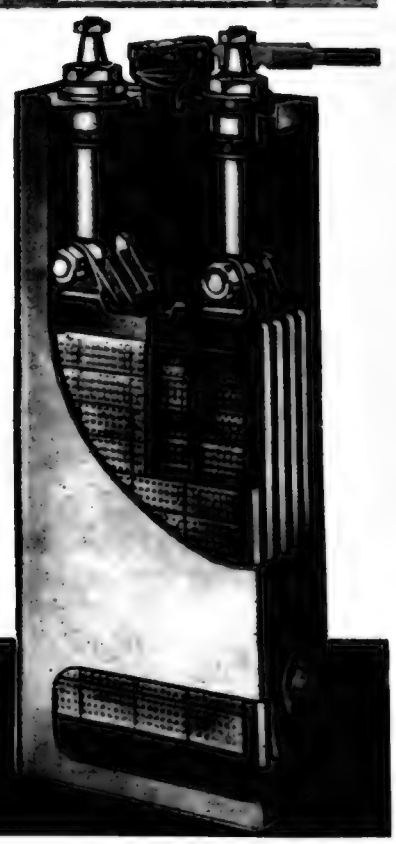
Specify:- NIFE-NEVERFAYLE EMERGENCY EQUIPMENT.



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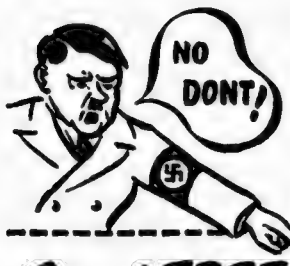
LESS than two pints extinguished it! Two pints of liquid INCENDEX—the answer of British science to the fire-blitz menace—more than ten times quicker than water could BURN it out!

Already 5,000 experts and property owners have seen this done. Already hundreds of businesses whose names are household words have been protected with INCENDEX. Already enough INCENDEX has been distributed to destroy 200,000 German firebombs in a matter of seconds. This new method is speedy, safe and CERTAIN. Full details are given in illustrated folder, free on request to property owners.



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Hewittic Rectifiers give this ***perfection in projection*** due to their inherently superior arc current characteristic and simple one hand control of arc current to suit varying projection conditions; and at the same time, as proved by ***independent*** tests, have the highest efficiency and therefore the ***lowest running cost.***

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THE PERFECT "CHANGEOVER"

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(TRADE MARK)
TAYLOR, TAYLOR AND HOBSON, LTD., LEICESTER AND LONDON

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IN A BEAUTIFUL WOODLAND SETTING

NESTLING amid the Surrey hills at Frimley, near Aldershot, stands the Brompton Hospital Sanatorium in a beautiful woodland setting.

Here, under the direction and skilful care of the Medical Superintendent, Dr. Wingfield, and his assistant, Dr. Myers, the resident physician, nearly 150 patients suffering from chest and lung diseases are in residence for the purpose of being restored to health and strength to take their place in the outside world again.

In spite of every attention and facility offered by the Sanatorium Committee in the way of recreation for the inmates, and especially during the long winter nights, something was felt to be lacking, and that something was the kinema.

The First Step

Realising this, C. F. Parkins, well known in the Trade on the laboratory side of the Industry, resolved to do something about supplying this long-felt want and for the last seven years has been giving a kinema show in the recreation hall on an average of one show a month, with one projector and a sound system largely made up by himself and colleagues at his place of business.

Needless to say, the show was eagerly looked forward to and greatly appreciated

A close-up of one of the Kalee 6 projectors

by staff and patients alike. Through a mutual friend, who was a patient at this sanatorium, Mr. Parkins was introduced to S. T. Perry, of the Empire Theatre, Leicester Square; the latter, who visited the sanatorium, speedily realised that here was a worthy cause indeed and that although Mr. Parkins had done so much and put in many hours of work together with his projectionist (H. Jackson) to ensure that the show went on, the whole effect was hampered by the necessity of having to "quick-change" the reels on the one projector during the show.

Enlarging the Projection Room

A look around the projection room disclosed the fact that another projector could be installed beside the existing one provided the rear wall was taken back two feet and was made higher so that the roof slanted less sharply. An additional fire escape was necessary and port-holes cut through an 18-in. wall. The matter was discussed with the resident engineer of the sanatorium, with the result that the necessary alterations were carried out and the projection room now presents a most workmanlike appearance structurally, a point on which Mr. Bartlett, the engineer, is to be heartily congratulated. It may here be mentioned that Dr. Myers is a 16-mm. film enthusiast and his interest and assistance in the professional sphere has been much appreciated.

Mr. Perry obtained a Kalee 6-in. projector to match the existing one and presented this machine to the sanatorium as a slight token of appreciation of the great work of the Brompton Hospital. The projector by itself was, however, of little avail and two mirror arc lamps were required, one to replace the inadequate lamp used formerly. T. Chilton, director and general manager of J. Frank Brockliss, Ltd., was approached and most generously donated two good second-hand lamps which were kindly overhauled by the company's chief engineer (F. Durban) before installation. No projectors are complete without change-over devices, and in this instance J. L. Stableford kindly donated a pair of his "Easifit" change-overs.

The pictures may now be enjoyed by patients as in a professional kinema without any stops in the big film for the purpose of "threading up the next part." As usual with this type of installation, technical difficulties presented themselves, not the least of which was the only source of electrical supply being 200 v. D.C., which is generated on the premises.

Renters' Assistance

S. T. Perry takes this opportunity of expressing grateful thanks to Scott Burns and George Palmer for projector and lenses respectively, supplied at much-reduced prices, bearing in mind the circumstances under which they were required. Mr.

The rebuilt projection room enlarged to accommodate a second machine

Parkins wishes to thank Metro-Goldwyn-Mayer Pictures, Associated British Film Distributors, British Lion Film Corporation and Pathé Pictures, Ltd., for programmes kindly loaned whenever requested.

This little story of "A Sanatorium kinema" should have been written many months ago and the job completed likewise soon after the war began, but those concerned have had many difficulties to contend with, both directly and indirectly, caused by the change from peace to war, and much of the work described here was carried out during periods of "blitz." Be that as it may, the work of healing goes on irrespective of whether it is peace or war, winter or summer, and those who have assisted to a successful conclusion this co-operative effort to give a little pleasure to sick people, feel that they will be more than repaid for their part in the proceedings. The thought that they have contrived to lighten the burden of those who cannot, unfortunately, for the time being, seek their entertainment where they will, is ample recompense for all who have been connected with this undertaking.

It may be mentioned that patients here are comparatively cut off from the outside world for months at a time, the nearest village being three miles away. Therefore, with regular kinema entertainment on the spot now being given under reasonably good conditions, we can leave the patients of Frimley Sanatorium with the thought in mind that their hours of enforced leisure are more enjoyable in consequence.

EMERGENCY RULES IN BIRMINGHAM

Managers May Not be Firemen

Revisions of war time emergency regulations announced at the Birmingham Annual Theatre Sessions on Thursday (October 16) "permit the employment of women on certain terms as first and second operators," but made it clear that a manager must not take over the duties of the fireman in the latter's absence. The regulation in regard to the fireman now provides that "a qualified man other than the licensee shall be in charge of the fire appliances and shall be immediately available at all times during the presence of the public."

The Justices pointed out that the duties of doorman and fireman are often combined, and with their acceptance of women managers and women operators the houses may be run by all-women staffs, subject only to a capable male fireman being in attendance.

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17 Canopies.
18 Carbons.
19 Carpets.
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22 Chairs, wicker.
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114 Ticket issuing machines.
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117 Upholstery fabrics.
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THE EDITOR, THE IDEAL KINEMA, 85, LONG ACRE, W.C.2.

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KINEMA TECHNIQUE — and — EQUIPMENT

POOR PROJECTION EPIDEMIC—IN DEFENCE OF GIRL TRAINEES—MUSIC AND MAGIC—THE SUB-STANDARD LIGHT SOURCE—THE GUILD OFFERS HELP

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

CAN nothing be done to combat the wave of poor projection that is sweeping the country? In large and small shows alike, one sees a standard of projection which in pre-war days would have been thought appalling.

The other night, during an hour spent at a news theatre, I saw an exhibition of every type of projection fault imaginable. One machine had a pronounced top ghost. When I entered the picture showed distinct signs of a smeary lens; during the show the lenses were presumably cleaned, for twice the picture came on out of focus. One change-over was so badly missed that we saw a white screen—in another we saw a succession of footage numbers from the lead. A one-hole rack, due to bad joining, was, of course, not omitted. The climax came when, instead of the "King" trailer, the news which we had already seen once was flashed on and quickly cut off again.

Asking for a Gate Fire

AT a large suburban hall recently we not only saw the 5-4-3 of the lead, but in one case the film was wrongly threaded in the gate and the perforations showed on the screen. I was surprised not to see a gate fire. At this show the level of the sound varied enormously.

It is easy to excuse such displays on the grounds of inexperienced projectionists. An excellent substitute for experience is proper tuition, and I am convinced that if the C.E.A. would inaugurate training classes on the lines of those run by Odeon and G.-B., but accessible to independents, much of this inefficiency would be avoided.

A G.-B. Protest

IN this connection, Bob Pulman, G.-B.'s projection engineer, mildly reproves me for having suggested last month that one of their girl trainees had reached a kinema without prior knowledge of the handling of a Hall and Connolly arc. Such training, he assures me, forms part of the course.

He continues: "By means of a short intensive course we aim at imparting enough theory and practice to girl trainees (and outsiders, with even no faint knowledge of projection) enabling them to undertake with an adequate understanding of the work further training under actual conditions at theatres.

"The tuition is arranged with a view to return subsequently for an advanced course intended to fit suitable students for seconds' and eventually chiefs' position. A considerable part of the London school has for some time past been devoted to training women for one of the Services.

"You will be interested to know that I have been concerned in the organisation of similar schools which are now being operated at Liverpool, Birmingham (in conjunction with the C.E.A.), Glasgow and Edinburgh." From all I hear, these courses are turning out an excellent type of projectionist.

The Army Example

THE Army, incidentally, is doing its share towards easing the projectionist shortage which its demands have caused. Our trainees at the Polytechnic are, as I have mentioned, all of low medical category (many are Dunkirk men) and several have obtained their discharge on medical grounds, and have returned (or in one case at least turned for the first time) to the kinema. One can be reasonably sure that a man who has had actual road experience of Army equipment and shows will take the work of the projection room in his stride.

Disney's Magic

AT last I have found an opportunity of seeing "Fantasia" at the New Gallery. I suppose no two music-lovers will agree on the relationship between music and picture. I was, for instance, surprised to find that Disney even ignores what has always to me seemed fundamental: the use of the warmer colours for major keys, and of blues and greens for minor keys.

The pure abstractions of the opening number, Bach's Toccata and Fugue, were, with this exception, very fine; the least abstract number of all, Mickey Mouse as the sorcerer's apprentice, superb (why didn't Disney make this years ago?). But some of the other picturisations I felt just unnatural—Beethoven must surely have turned in his grave at the illustrations of his Pastoral Symphony, while imagination boggled at the sight of the elephants and hippopotami taking part in the Ballet of the Hours.

Lines of Advance

AS a technical achievement, one can only wonder at the film and envy those Americans who will have enjoyed the combination of stereophonic reproduction married to the near-stereoscopy of some of the shots. But why should such a film be almost entirely restricted to cartoons? Disney is reported to be planning an annual production on the same lines; such films could, I feel, be even finer if straight photographic shots were interspersed with the cartoons, as indeed he had already to a small extent done in the present film.

And while admiring Disney, let us not forget that a number of years ago a British technician was producing abstract musical films which, if far less ambitious, were, nevertheless, very attractive: I refer to the musical abstractions made by Len Lye for the Post Office Film Unit. Some of the effects from the first number in "Fantasia" were identical in style.

Arcs for Sub-standard

THE high quality of which the sub-standard film is capable at its best has urged many people to try to fit arc lamps to sub-standard machines. An inquirer asks my advice regarding the use of an A.C. arc in conjunction with a Pathéscope 200 B 9.5 mm. projector.

In the first place, he is faced with an impossible task in trying to project a flickerless picture with 15 amps. A.C. He has been using 7 mm. coppered H.I. positives, which are, of course, quite unsuitable. I have suggested that he will secure the best results by using, say, 6 mm. and 5 mm. mirror carbons. But he will still not overcome A.C. flicker, and I have advised him either to stick to a filament lamp or to procure a small rectifier.

Even then his troubles will not be at an end. The optical system of the ordinary

250-watt type M.E. box lamp per sub-standard projector

arc lamp is designed to cover a 1 in. by ¾ in frame. Obviously a different optical system is needed to cover efficiently the small sub-standard frame—only about 5-16 in. by ¼ in. —because the carbon crater is not reduced in proportion.

Another difficulty is that the gate of the sub-standard projector is not constructed to withstand the heat of an arc lamp. The provision of heat shields and a cooling fan is a necessity.

Discharge Lamps Possibilities

UNDOUBTEDLY the answer to the problem of securing increased screen illumination with sub-standard machines is the discharge lamp. Just before the war the French firm of Ericsson produced a 16-mm. projector fitted with a capillary mercury lamp, with an elaborate arrangement for circulating the cooling water.

An Air-cooled Type

A MORE suitable lamp is surely the B.T.H. box-type air-cooled compact-source lamp. This consists of a 250-watt lamp built into a metal housing which not only serves as a lamp-house, but provides protection against explosion of the bulb—an unlikely but possible happening. It has a brightness of about half that of a 30-amp. L.I. arc, but three or four times that of the most efficient filament lamp. Furthermore, it will operate on either A.C. or D.C., although the former is more efficient.

The possibility of using such lamps for 35-mm. projection I dealt with in an article a year or more ago, and I am not aware that the situation has since altered. With all their advantages, air-cooled discharge lamps combine two defects: the deficiency of red rays, which makes the reds of colour films appear maroon, and the fact that after being switched off they will not restrike until they have cooled down. However, there are prospects of these defects being overcome, and, as I have previously predicted, I fully expect the discharge lamp to a certain extent to replace the arc when normal times return.

A Postscript on Training

AFTER these notes were written, I attended the meeting of the Guild held in London on Sunday last, when the serious need for training of entrants into film projection was the main subject of discussion.

I can testify to the concern of members present at the meeting regarding the low standard of projection that is to be found in many first-run theatres, due almost entirely to the presence in the operating-room of people who have not properly learnt their job.

In spite of the C.E.A.'s own comprehensive document setting out the responsibilities of the projectionist, a document which I know deeply impressed the Government authorities to whom it was sent, there appears still to be members of the Association who think very lightly of the work of the projectionist, some going so far as to suggest that the work was not more technical than that of a machine-minder. It would do such managers good to have to go into the projection-room and put over a show. Possibly it might lead to a conversion.

With exhibitors who are in this frame of mind, it is little wonder that those blemishes in projection which I have mentioned in an early note persist upon the screens of important theatres.

Oil-Retaining Bronze Bearings

The Advantages for General Driving

In connection with the operation of every description of machinery, and mechanism in general, including, for example, electrically driven fans, vacuum cleaners and kinema organs, one of the difficulties is efficient lubrication of bearings. Quite apart from the considerable net cost of both material and labour involved in supplying oil and other lubricant, and the damage and general annoyance due to leakage, in many cases the bearings are inaccessible as a practical proposition.

The remedy is the use of self-lubricating bearings, and pioneers and specialists in this field are the British Bound Brook Bearing Co., of Witton, Birmingham, with their special "Compo H" oil-retaining bronze, which contains in the pores 25-30 per cent. by volume of lubricating oil. Consequently, bearings of this type will run noiselessly and efficiently for years without lubrication.

This special bronze has the chemical composition 88 per cent. copper, 9.7 per cent. tin, 1.4 per cent. graphite, and 0.9 per cent. other material, and is made by very high pressure die pressing of the pure electrolytic metals in the finely divided condition. Under these conditions the metal is porous because of the microcells or spaces between the particles, and on immersion in oil absorbs 25-30 per cent. by volume.

In spite of this, however, the metal is almost as hard as if cast, the s.g., for example, being within the range of 5.8-6.5, and the crushing load 70,000 lb. per sq. in. Consequently, the metal always has a film of oil at the surface, and as the pressure and temperature varies, as in a bearing, the oil exudes or recedes, giving complete continuous self-lubricating for many years, well over 1,000,000,000 revolutions.

A valuable point also, quite apart from the solution of the problem of the inaccessible bearing, is that the film of oil is always absolutely uniform, representing an efficiency usually impossible to obtain even by flooding with oil supplied from an external source.

The bearings are available in a very wide range of standard diameters and lengths, up to 2½ in. and 2½ in. respectively, and in many types, both sleeve and flange, made to extremely accurate dimensions, plus or minus 0.001 in. Also they are, of course, ready for direct use, and have a mirror finish, whilst a very large number of other standard parts that can be made by die pressing are supplied, such as collars, plates, rings, washers, ball-races, hinges and plugs. One of the most interesting examples of the value of this principle is the "Hammond" kinema organ in the United States, which contains over 200 different bearings of this type, whilst equally striking is the electric clock and the electric razor.

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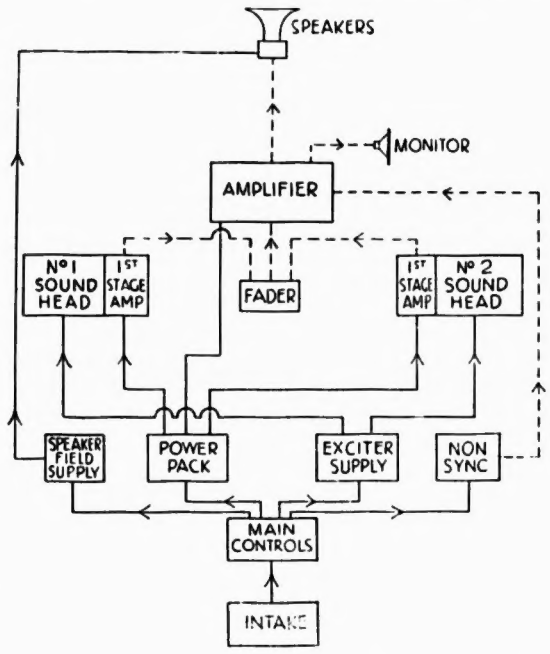
LOCALISING SOUND FAULTS

II.—When Sound is Poor or Confused

By R. HOWARD CRICKS, F.R.P.S.



LAST month I dealt with the localising of causes of total failure of sound, and with the aid of a schematic diagram illustrated the logical approach to the solution of such difficulties. My subject this month is less clear-cut and rather more complex: the tracing of causes of poor sound.

Not the least difficulty is that, while a failure of sound makes itself immediately evident, a poor quality of sound will probably appear so gradually that the projectionist, and anybody else habitually in the theatre, will be quite unconscious of it. For this reason, I have frequently urged projectionists occasionally to take advice from some outside person with an ear for good sound—say the local radio expert—to pass judgment upon the quality of sound.

The search for loss of sound quality must be conducted in the same logical manner as that for sound failure. This article should, therefore, be read in conjunction with the schematic diagram reproduced last month.

Most types of poor sound can be divided into three main headings: (1) Low volume; (2) lack of certain frequencies; (3) presence of parasitic frequencies. Let us consider them in that order.

Low Volume Trouble is Elusive

Low volume is a particularly difficult trouble to trace, for the reason that a fault in practically any part of the equipment may be the cause of it. The first step is obviously to localise the fault in the manner suggested last month. First, see whether the fault applies to both projectors and non-sync., or whether it is confined to one of these sources. If it is common to them all, then the cause must obviously be sought first away from any of them: in the main amplifier, the power pack, or the speakers. If, on the other hand, the non-sync. seems normal, do not necessarily rule out the possibility of the fault being in the sound heads.

Causes which may contribute to it are: ageing of exciter lamps, photo-cells, or first-stage valves; dirty optical systems; dirty connections. Any of these may gradually appear simultaneously in both machines. The photo-cell potential or exciter voltage may also be down.

Dirty switch contacts in any part of the system may cause low sound. This fault will, however, probably manifest itself also by a crackling whenever the switch is moved.

Faults in the Amplifier

If the fault should be located in the amplifier, the first things to test, because they are the easiest, are the H.T. and L.T. voltages. Make sure that both valves of the push-pull output stage are functioning, and also test other valves, either by means of a meter is fitted, or by replacing them with fresh valves (the latter a step not to be lightly undertaken these days!).

If none of these effects a cure, the only remedy is to make a detailed test of practically every component in the amplifier—not a job for the projectionist unless he has a fair knowledge of his set, and is equipped with a reliable meter.

Another possible cause of low sound not to be overlooked is the field supply to the speakers, and the general condition of the latter. Cone speakers are rather susceptible to damp and dirt.

In regard to our second point, remember that any defect of quality must be judged from a number of points in the auditorium. Except with multi-cellular speakers, the upper frequencies leave the speakers in a pronounced beam, while sound foci (points where the direct and reflected waves are in phase, and thus additive) and dead spots (where the waves are out of phase) will be more noticeable in the bass. There is thus a risk of the results of acoustic defects being attributed to the reproducer.

Frequency Differences

If, however, we are satisfied that the defect must be sought in the reproducer, the defect must be first classified under one of three headings: lack of treble, lack of bass, or lack of both—in other words, an excess of the middle frequencies. Of these defects, lack of treble is the most common cause (after poor acoustics) of unintelligible speech, lisped sibilants, and boomy music, or in a less extreme form, of the "mellow" tone that many misguided people prefer to proper reproduction. Lack of bass, of course, results in a thin tone, while an excess of the middle frequencies is the cause of that quality libellously described as "gramophoney."

To consider first the most prevalent, lack of treble: the first point to look at is, of course, the sound head; and the most obvious cause is the optical unit wrongly focussed, or wrongly set for azimuth. If the lack of treble is accompanied by a harsh quality of sound, the probable cause is flutter; and in many sound heads this can be caused by worn or dirty sprocket teeth.

In the amplifier, loss of volume due to the mis-matching of impedances will be most noticeable in the treble. This will not, of course, occur in the design of a modern amplifier, but may be caused by failure of components—resistance, chokes, condensers, or less probably, a coupling transformer.

Lack of bass generally points to loss of power: an old or "soft" valve or a faulty coupling transformer. In one common form it will be accompanied by rectification (a hiss or whistle superimposed upon low powerful notes) which points generally to speaker trouble.

Double Loss

The loss of both bass and treble frequencies is with most modern sets a sign of sheer neglect. It is probably due to a combination of some of the foregoing happenings. It may, for instance, be due to the fader having to be gradually turned up to compensate for a loss of volume, due in its turn to a worn-out valve. In the sound head, it may be due to the combination of a worn-out exciter and an out-of-focus slit.

Parasitic Noise

In considering our third class of faults, parasitic noises, a careful analysis of the type of noise is a necessary preliminary to a cure.

The most frequent type of noise is, of course, ground noise. And the most probable cause of this is nothing more elusive than dirty film. It is a typical scratching sound like that of a worn gramophone record, and not likely to be confused with hums.

Of the many types of hums that may occur, the most frequent has the typical frequency of the mains. Its most likely cause is a fault in the smoothing circuit (perhaps a choke or transformer with a loose core) or failure of an earth. In early days A.C. pick-up was very prevalent, either from near-by mains, or even by a lamp shining on the photo-cell; these happenings are less likely to-day. In the days of neon signs pick-up from them was a possible cause.

Clicks, Clatter and Hum

Two other quite distinctive notes may be caused by the film: the 96-cycle clicking of perforations (quite different from a 100-cycle note, due possibly to a pick-up of rectified A.C.) or the 24-cycle clatter of mask lines. Either may be due to the film itself (the former possibly due to the processing, developer dripping from the perforations upon the sound track), but a much more likely cause is misalignment or weaving of the film in the sound-head. Such sounds are apt to be very intermittent and correspondingly difficult to trace.

Another cause of 24-cycle hum, but this time more of a hum than a clatter, is mechanical pick-up from the projector. The most usual cause of this is incorrect vertical adjustment of the exciter lamp; if the filament image is off centre with the slit, any vibration of the filament will be the cause of corresponding variations in the amount of light reaching the photo-cell. (In one type of machine used by the Army this defect is so common and so prominent, and the noise so distinctive, that every user of the machine knows the familiar tone of "sleigh-bells.")

Other causes of mechanical pick-up that must not be ruled out are a too tightly adjusted Maltese cross; the photo-cell, which should be fully cushioned in its mount, touching some metallic part of the machine; a microphonic first-stage valve, where the first-stage amplifier is in the sound-head; or possibly a loose connection or poor switch contact on the sound-head.

Flutter and Wow

There is still a fourth type of sound distortion which is less easily classified. For instance, we might find that in spite of acoustic correction and in spite of careful tests with a frequency film the treble reproduction is still poor. If this fault is accompanied by a general harshness the almost certain cause is flutter, which does not exactly wash out the top frequencies, but intermittently blurs them and alters their frequency.

(Here let me differentiate clearly between wow and flutter. Wow refers to speed fluctuations that can be heard as pitch variations; flutter relates to speed fluctuations too rapid to be audible as pitch variations, but causing distortion of the middle and upper frequencies.)

A frequent trouble is harshness or a rattling sound on loud passages. An almost identical effect will be caused by insufficient grid bias (or, what amounts to the same thing, overloading of the input of the amplifier) and by speaker rattle—a speech coil or some other moving part touching the magnets. Distortion due to an improperly balanced push-pull output stage is somewhat similar.

It is easy to say on paper that practically all defects of reproduction fall under one of these four headings; but in practice it is not always so easy to determine just what the fault consists of. If there is any uncertainty as to the type of fault, try out different types of films and records; for instance, lack of brilliance accompanied by occasional harshness, especially on speech, points strongly to flutter, while the same lack of brilliance without the harshness, and more noticeable on musical passages, is a plain loss of treble. A 24-cycle hum that can be heard when the sound-head is running without film is obviously not mask-line noise. A 50-cycle hum noticeable on both film and non-sync. is obviously not due to any defect of the sound-head.

Don't Be Downhearted

Finally, let me advise the projectionist who, after hours of work, is still unable to locate a fault, not to feel too discouraged—even when his service engineer goes straight to the set and cures it in five minutes! The work of the service engineer is bound up in fault-finding, and he acquires an ability to smell out the cause of a fault; but the projectionist attempting the job possibly for the first time has only his intelligence and his knowledge of his set to guide him.

Let me urge the projectionist, too, when he thinks he has located a fault, not to interfere with any connections or replace components until he is perfectly satisfied that his diagnosis is correct, and not to remove any component until he is sure he can obtain a replacement. Try to avoid hit-and-miss methods, and work by sheer logic.

FURSE
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FIRE-BOMB FIGHTING

A Rapid Extinguisher

Memories of last winter, and the destruction wrought by incendiary bombs, still create a certain amount of anxiety in the minds of those responsible for the care of expensive kinema buildings and, during opening hours, of those who frequent them.

Hitherto the only recommended manner of dealing with incendiary bombs has been by smothering with sand or spraying with water; but those who have had experience in dealing with such sources of conflagration have frequently felt that this is a slow way of attacking the bomb responsible.

While one it attacking a fire by the slow method of water spray many valuable seconds are being wasted, especially if there is inflammable material near at hand which will extend the area of fire very rapidly. It is frequently difficult to feel that a mastery is being achieved by this means, and a rapid alternation of spray and jet applied to bomb and burning material is adopted, often without visible result.

There has recently been introduced a fire-fighting liquid, which is already in use by something like 3,000 industrial concerns and has been widely ordered by a leading kinema circuit, by which a German bomb has been completely extinguished within 20 seconds—the shortest time being five seconds.

Incendex, the fluid above mentioned, is applied by means of the stirrup-pump, set at a jet stage of expulsion—about two pints being sufficient to extinguish the bomb completely.

Demonstrations have been given before Government experts, and although official approval has not been given, mainly because the extinguisher is a chemical composition, many favourable comments have been made upon its quick action.

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is the opinion of the King's Cinema, Waterfoot, on the installation of their
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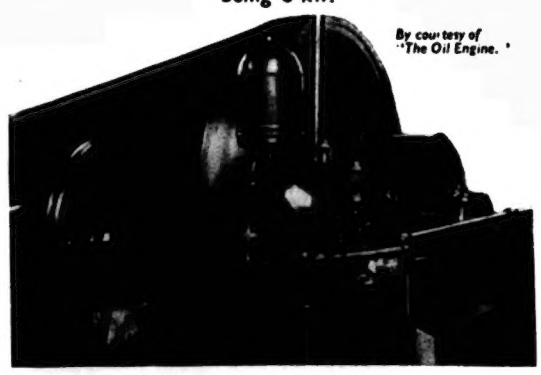
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Westinghouse Metal Rectifiers are difficult to obtain just now and cinema arc equipments impossible. However, extensive research and developments in metal rectifier technique and production are progressing unceasingly, e.g. the new "Westalite" rectifier, and will be placed at the service of all with the return to normal conditions.

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METAL RECTIFIERS
will soon be at the service of all again

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PROJECTIONIST TRAINEES

Guild Discusses Situation

THE BIRMINGHAM EXPERIMENT

THE urgent need for a comprehensive training scheme for entrants into employment as kinema projectionists was discussed at length at last Sunday's meeting of the Guild of Projectionists and Technicians. An offer was made by the Court to prepare a draft scheme to meet the situation

Mr. Perry gave some instances of the difficulties of staffing the box, which were, he said, primarily due to the fact that the C.E.A. made strenuous efforts to get chiefs reserved while permitting the dereservation of seconds, which made compliance with L.C.C. requirements in many cases impossible.

E. Norris, chairman of the London Court, stated that a similar thing—the manager asking for volunteers for the projection-box—had occurred on his own circuit, without the knowledge of the projectionists; when they heard of it the manager was approached, and he withdrew his remarks. If such a situation arises and the chief does nothing about it, his prestige sinks lower in the mire. It had since been agreed that projectionists on the circuit should, in conjunction with the manager, engage their own staffs.

Members gave instances of the low standard of projection in many theatres, in one case a half-rack being left on the screen for five minutes. One member stated that a box was running with the former second as chief, two girls, and himself as relief; yet he had been told that there were four applicants for the post of chief.

The Birmingham Scheme

E. Norris mentioned the training course organised by the C.E.A. in Birmingham, which R. H. Cricks stated was actually run by G.-B., under the supervision of a Guild member, R. Pulman. The course, said Mr. Norris, lasted for two weeks, and those trainees who were suitable went through a continuation course until they were considered suitable to take up the status of a projectionist. They are issued with a certificate—the first time that projectionists had held a written qualification.

Mr. Perry also expressed himself in general agreement with the proposal; he was surprised that the C.E.A. had not in the early days of the war accepted the proffered co-operation of the Guild in solving this problem. A training scheme was the only right and proper way of doing things. The C.E.A., on the other hand, still had no ideas of a training scheme.

F. R. Minns thought that C.E.A. members must be regretting that no such scheme had been started. The only way to start training projectionists was by taking over a theatre which has been closed and putting a projectionist in charge on a full-time basis.

Arising out of the minutes of the previous meeting G. J. de Wan, Secretary of the Court, reported that the K.R.S. had replied to the letter addressed to them, in which the difficulties caused by the late arrival and poor conditions of programmes were stressed, by stating that, while the difficulties of the projectionist were always under consideration, little could be done under war conditions.

A Fine Gesture

Mr. Norris expressed appreciation of the action of Columbia's despatch manager, who, hearing that Mr. Norris was anxious to preside at the meeting, arranged for delivery of the Sunday programme on Thursday.

Also arising out of the minutes, E. B. Lee and other members spoke of the difficulties of many chiefs due to staff shortage; it might be necessary to work seven days a week, so contravening the requirements of the Sunday Opening Act. Mr. Perry suggested that legal considerations no longer applied; if projection was to be classed as war work, then what applied to munition workers must apply equally to projectionists.

Register Complaints!

Mr. Norris repeated his previous request that any members working under bad conditions should communicate with headquarters. During the two months since the previous meeting not one letter on this subject had been received. The Guild could not deal with bad conditions if it knew nothing about them.

Two junior members were elected while, on the proposal of J. G. de Wan, one senior and one junior member whose forms were not available were elected to membership, the election being subject to ratification at the next meeting. The last-mentioned member had not the necessary six months' experience to qualify for junior membership, but after discussion it was agreed that this requirement might in a particular case be waived on condition that Mr. de Wan accepted responsibility for the member who was engaged in his own box.

It was announced that the next Court meeting would be held on January 11, Miss Young (General Secretary) remarking that an extraordinary meeting could be called should developments in the proposed training scheme necessitate it. The meeting closed with a vote of thanks to F. R. Minns, Joint Treasurer; to A. Bolton; and to Radio Pictures, for the use of the meeting-room.

THREADING UP

A U.S. Projectionist's Method

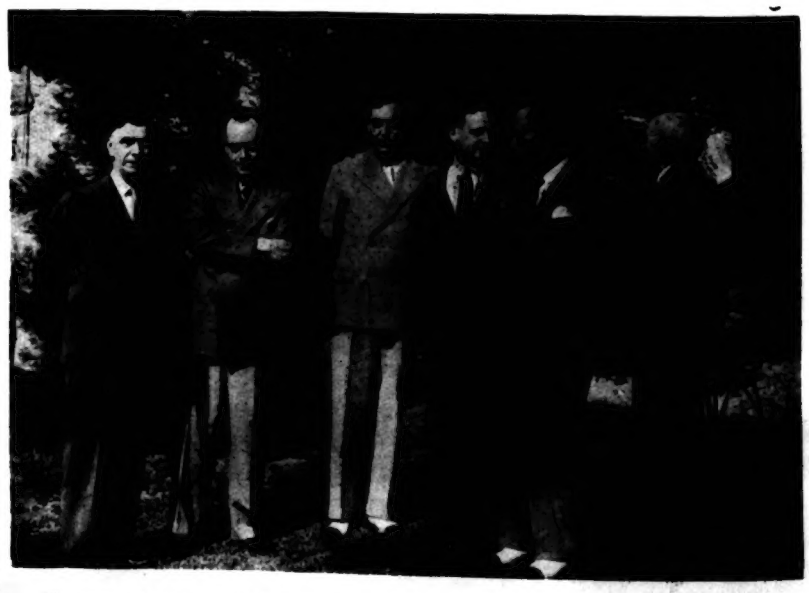
Writing in *Better Theatres*, an American projectionist details his handling of film upon receipt:—

"Each reel is inspected from beginning to end. I inspect the leader to ascertain whether there are any loose splices; repairing them if necessary and putting the poor splices aside so I may report them. If there is less or more than 12 feet of leader between *start* mark and beginning of picture, I take note of that.

"Right now I should mention that when I thread my projectors, I thread Frame 10 at the aperture opening. I do not move the film at all after threading it in. It seems to me silly to thread the film in at one point, then run it down to another—the proper—point from which to start the film at changeover time. Specifically, No. 10 at the aperture is the proper point to start my projectors at changeover.

"Now, back to inspecting: I can generally tell by the first reel of a feature what sort of condition I will find in the leaders of the other reels. If the first reel leader is nearly standard length, I can be reasonably sure the rest will be. Likewise, if the first reel leader is in bad shape the rest almost invariably are in the same condition.

"Now, if I find one foot of film missing anywhere between No. 10 and beginning of picture, I write on a pad of paper (which pad I refer to when threading reels) opposite the reel number the notation 'Thread at 11.' If two feet are missing the notation is 'Thread at Start.' On rare occasions three feet are missing and I dig into my reserve stock of blank leader and splice in enough to compensate for the missing film. This reserve I have collected over a period of time when I found, on inspection, the exchange had spliced new leaders on older prints and had left a few feet of film too much between No. 3 and beginning of picture. My supply is always ample."



The group above is of leading American projection chiefs who paid a courtesy visit to F. H. Richardson during his illness. Reading left to right: Will Smith, a pioneer projectionist; Lester B. Isaac, director of projection and sound, Loew's Theatres, Inc.; M. D. O'Brien, Mr. Isaac's assistant; C. Horstman, head of projection, RKO Theatres; Harry Rubin, head of projection, Paramount Theatres; P. A. McGuire, advertising manager, International Projector Corp., who has done much in America to further the cause of projection and projectionists

WHAT LIGHT IS AND HOW THE KINEMA EMPLOYS IT—II

Further Principles With Some Practical Applications

By A CIRCUIT ENGINEER

IN the previous article in last month's IDEAL KINEMA some of the basic principles in the study of light were examined, these being linked with some notes on their applicability to the sale of light in our kinemas. For these practical applications some simplification of theory is desirable, as stated last month, so, continuing with these same assumptions, let us see as we go along the path of theoretical study just how the laws of light which we learn are used in everyday projection and entertainment.

When a beam of light travelling in air, meets the surface of an opaque body, no portion of the light is reflected or scattered into it, and the amount of light which is scattered away from it, or is reflected back, depends upon the nature of the surface and the angle at which the light falls on to that surface. The more oblique the light falls upon any reflecting surface, the greater is the amount reflected. As for scatter, a smooth highly-polished surface reflects nearly all the light incident upon it, while a rough uneven surface scatters the greater part of the light which reaches it.

Good reflecting surfaces, commonly made of plate glass with silver backing, are known as mirrors (not "looking-glasses," *please!*). A line drawn at right-angles to a reflecting surface is known as the *normal*, or in the case of a spherical surface the *normal* is a continuation of the radius at that point.

The *angle of incidence* is the angle between the direction of the ray of light and the normal at the point of incidence.

The *angle of reflection* is the angle made by the reflected ray with the normal at the point of incidence.

There are two laws governing the reflection of light; the first is that the angle of reflection is equal to the angle of incidence; the second is that the incidence and the reflected rays lie in the same plane as the normal.

When the beam of light from the projector falls on to the screen, the light is scattered or diffused in all directions. If, instead of a screen, we had a large mirror, then the projection beam would only be reflected in one definite direction, and, indeed, the mirror would not be visible from the greater part of the auditorium. Hence the well-known effect of beaded screens, which, mirror-like, reflect a lot of light in the general direction of the operating box, and much less in other directions.

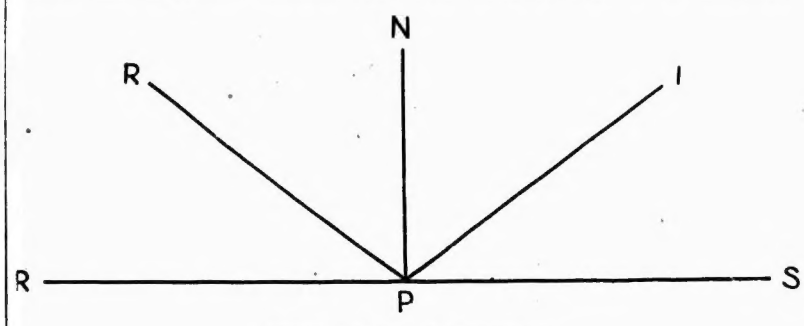
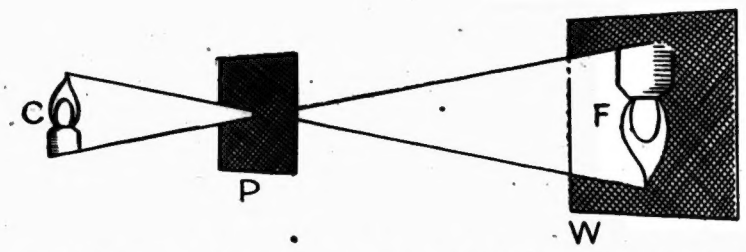


Diagram of reflection of plane surfaces.



C.—Carbon arc crater and flame. P.—Sheet of metal with pinhole (made as part of lamphouse "off side" door). W.—Whitewashed wall on which view F of flame is shown inverted.

The eye, of course, ignores any change in the direction of light rays, and every object is seen in the direction of the axis of the pencil of light entering the eye, which is why it is so difficult to pick that half-crown out of the plenum tank after it has been left there by the circuit supervisor as a reward to the conscientious projectionist. Because the ray of light from the coin is bent at the surface of the water (or, in other words, when it passes from one medium to another) and the eye sees the coin along the line of the pencil of light in the air, which is at an angle to the line of the pencil of light in the pool.

The Value of a Pinhole

In an operating box there are many lenses, but the simplest of all is a pinhole. If a thin sheet of metal is pierced by a needle to make a tiny pinhole, that sheet of metal should, in all good bio boxes, with its twin, be placed in a part of the inspection glass in the door of each arc-lamphouse. The pinhole lens will then "photograph" the burning carbon arc and project a pretty picture of it on to the whitewashed wall (or on to a sheet of tin suitably suspended). This image can have suitable location marks by which not only can the arc gap be kept constantly at the correct length, but the positive carbon crater can be kept at the correct focal point of the mirror.

The reason why that tiny hole acts as a lens is because from every point of the carbon arc flame and the crater light rays are given off in all directions, and therefore from every point a small pencil of these rays of light passes through the pinhole and forms a tiny circular or elliptical spot on the white wall.

On the wall or sheet of tin, we have, therefore, a large number of these spots, which, because the rays have travelled in a straight line from source to image through the pinhole, give an inverted picture of the burning arc. If these spots are large they will obviously overlap each other, thus giving a blurred image, so that the smaller the pinhole the sharper the picture, and in practical construction of such a very useful device, a choice should be made by experiment between a small hole giving an accurate outline picture, and a larger hole whose projection of the image will not be so sharp but will be brighter owing to the greater quantity of light being passed by the lens.

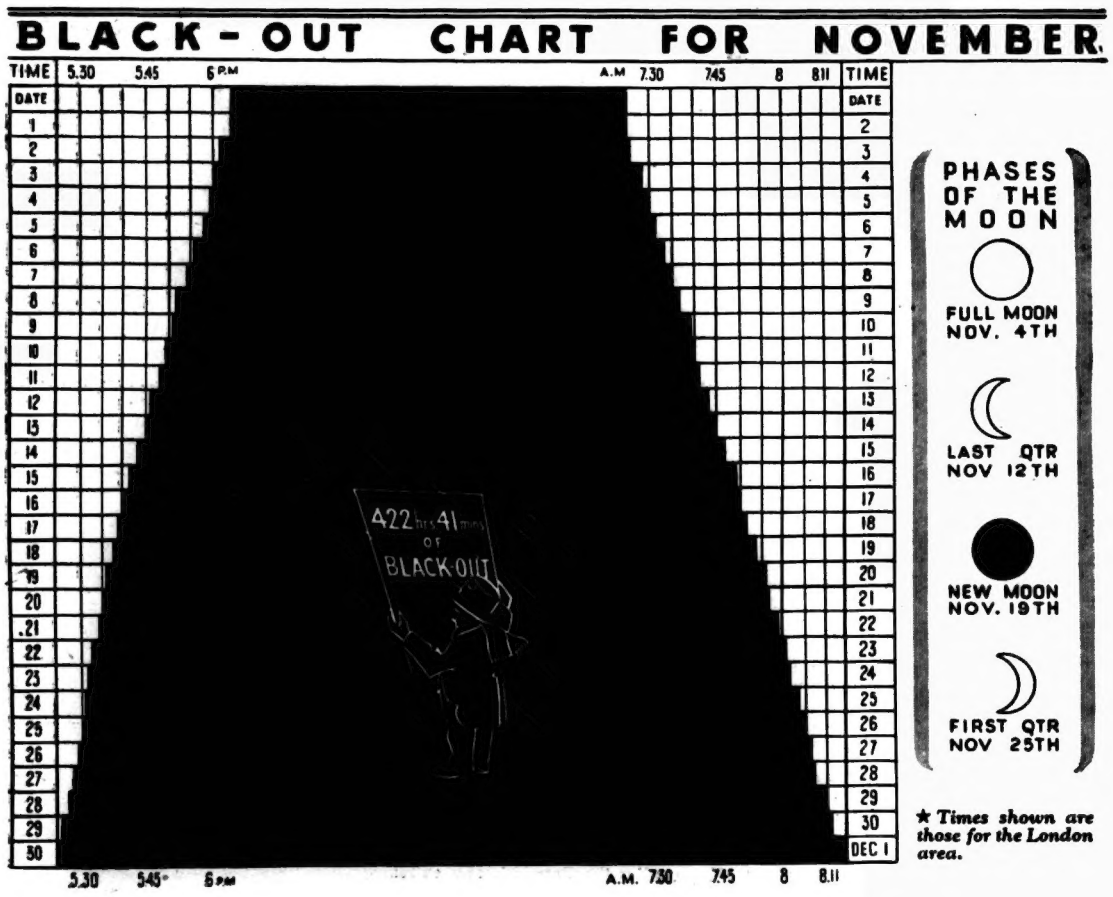
Umbra and Penumbra

If light did not travel in straight lines there would be no kinemas, because there would be no shadows. From a point source of light, a sharp shadow is thrown when, say, a ball is interposed. But from a large area of light, that same ball would not throw such a sharp shadow. Depending upon the relative sizes and distances, there would be seen an area of total shadow surrounded by an area of partial shadow. Or, in more pretentious language, the umbra is surrounded by a penumbra, or partial shadow, from any point in which some portion of the light source can be seen, and so the density of shadow at any point in the penumbra depends upon the amount of the light source which can be seen from that point.

Light on the Screen

From the crater of the carbon arc, just mentioned, the light is collected by mirrors or lenses, or both, and projected by an objective lens on to the screen, after being on its way interrupted by the shadows in the film. It will make for easier understanding of the function of mirrors and lenses if we pass through them for the moment and catch up with our beam of

Will it be a hard winter?


BLACK-OUT CHART FOR NOVEMBER
TIME 5.30 5.45 6 P.M A.M 7.30 7.45 8 8.11 TIME
DATE DATE
422 hrs 41 mins OF BLACK-OUT
5.30 5.45 6 P.M A.M. 7.30 7.45 8 8.11
PHASES OF THE MOON
FULL MOON NOV. 4TH
LAST QTR NOV 12TH
NEW MOON NOV. 19TH
FIRST QTR NOV 25TH

★ *Times shown are those for the London area.*

It cannot be forecast how much snow or frost, rain or fog, will be our portion this winter. Whether it be a "hard" winter or not, black-out conditions will once again make attractively lit interiors doubly welcome.

To save fuel you are asked to economise in electricity—but be sure of getting the utmost value from the current you use by fitting OSRAM coiled-coil lamps. They give up to 20% more light for the same current consumption.

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LEICESTER SQUARE ODEON

Attractive Sunday Interludes

I called in last week to see Jimmy Bell at the Odeon, Leicester Square, where it is very pleasing to hear that the organ is being more extensively used in general and that the Sunday recitals in particular are still having the same pronounced success. This organ is an improved model of the B.B.C. theatre organ which was blitzed, and can be considered as one of the finest organs in the country.

Glancing at Sunday recital programmes I noticed such items as "Acis and Galatea" and "Orlando" overtures, Vaughan Williams' "Folk Song Suite," a Hungarian medley, "Cherokee" (synchronised with a guitar recording), and two new numbers, "The Enchanted Garden" and "In the Cathedral," by F. Humphries, both in MSS., which Jimmy Bell played over on the piano in his "den." They are both musicianly and melodic, and when published should be excellent broadcasting and recital numbers. By the way, Scotland and its music on St. Andrew's Day, November 7, will be well represented by Jimmy Bell's broadcast in the B.B.C. programme: being a faithful Scot, he never broadcasts without one or two Scottish melodies and old folk songs. This programme should provide a double Scotch.

A. W. O.

RUNNING THE SHOW—II.

Care of Carbons, Arc Maintenance, and Extraneous Jobs

By J. WHITNALL (Chief Projectionist, the Forum, Nottingham)

IN last month's "Ideal Kinema" the writer gave hints on spooling up, splicing and cueing. This month he advises on arc problems, precautions in using new base, and duties outside the projection room.

Carbons should, of course, be kept dry. When war came along and our usual supply of famous brands became pooled, we wondered what they would be like. On the whole we cannot grumble. It's up to everyone to exercise the most rigid economy in consumption. Don't throw away lengths which would run a single reel; if an inch will run you a thousand feet, recall that twelve such lengths equal a complete carbon. If necessary, make it a practice to have a few days a month on single reels and use up the stumps. Get or make a pair of economisers, they will pay for themselves in next to no time.

Clean Arcs

Keep your arcs clean—in fact, this warning applies to everything the projection department contains, but your arcs are equally important. They should be thoroughly cleaned every day, not at odd moments. If you have glass mirrors, take care of them, you cannot procure new ones until after the war. If they are pitted with copper from H.I. carbon, gently scrape them daily with a penny, then polish with either "Silvo" or fine whiting and ammonia, allowing time to dry before polishing with a soft selvyt.

Keep an eye on all electrical terminals and leads, both within and without the lamphouse, and remember to inspect the motor brushes at least once a month, making sure they are not binding in their holders or wearing down. Replacement is cheaper than a shut-down, and this advice applies all round. Porthole glass is best cleaned EVERY DAY with fine whiting, the kind supplied in cartons, and ammonia, as instanced in the cleaning of mirrors. It's surprising how the ports are neglected, but the screen illumination suffers rapidly if they *are* neglected; try it. Keep a close watch on fill gate runners and hooked sprocket teeth. Now is the time to lay in spares, as shortly they will not be procurable; worn tracks and hooked sprockets contribute largely to damaged prints, so do your bit to avoid this form of evil.

Green Film

If you are using new film base (green stock) and you have no waxing unit, get the rewind boy on the rewinder, obtain a candle (don't light it for goodness' sake) and very gently wax the perforations, slowly revolving the candle; too much wax is as bad as too little, so try to strike a happy medium. I would be the first to admit that it is not the projectionist's job, but that of the renter, to wax copies, but the racket a new print can create during showing tends to fray nerves, to say nothing of the added strain on the intermittent and the piling up of deposit on the runners, which latter must only be removed with a piece of soft metal, such as a coin. Whatever kind of film you may be using, new or very old, always make it a practice to wipe out picture and sound path before the next reel is laced up.

Incoming Lapses

In many projection rooms there is slackness in checking up the incoming reels. If the boy brings in the next part, make him show the leader to you if you are running, read it yourself also after he has called it out, then check the lacing up of the other machine after whoever may have done the job. It's surprising how the best of us sometimes slip up. After all, the check-up is no reflection on anyone's ability, it's a guarantee of perfection of one's work. If the spool boy, in taking out the last reel to be rewound, allows the ends to trail on the floor, and they nearly always do, you might teach him by effecting contact between one of your limbs to a rounded section of said rewind boy.

Another point often overlooked is the adjustment of idler rollers. These should be frequently checked, and should just clear the film; in no circumstances must they be allowed to ride on the moving film. Before touching on work outside the box I would point out this very important item: If you receive at any time a film which you have reason to doubt is not what it should be, or if, say, part two has part three on its end, rehearse it. It's all very well to say the juice must be conserved, but it's false economy to offer the people who mean your bread and butter a mixed-up subject. Make certain if you have the time that your film is O.K., even if you have no dinner. Remember the old, old motto of the entertainment world: "The Show Must Go On," but that means go on properly.

Once more, remember to place yourself in the position of one of your patrons. If in doubt, ask yourself how it would appear to him, forget you are in the box for the time being, and believe me, this old and tried method makes a heck of a difference.

Outside the Projection Room

There is much to be done quite apart from actually showing outside the projection room. You have a screen to look after, stage curtains, floats, tabs, control motor, lamps and signs, and a host of other things, such as fans—too often out of sight out of mind, but none the less highly important. Once a year all extractor fans should be regreased, and once every three months at least they should be thoroughly cleaned, especially their blades. Paint a date on the body of the motor, and make this your annual greasing day. Prismatic and directional signs are among the first things a patron will be sure to notice. Keep their glass surfaces polished. The best method is a weekly dose of breath and a clean soft duster, seeing to it that no lamps are burned out. Dirty signs and missing lamps give a bad impression to the patron.

The Stage End

Your screen curtains should be dealt with frequently by means of the vacuum plant, and the runners cleaned every three months with a paraffin rag, not forgetting the dogs, and then greased with a good lubricant such as Tecalemit. Do the controller at the same time, and pay particular attention to the cables round the drum, and where they engage the pulleys. It's a good plan to also grease these cables over the section where friction with the pulleys exists, and see to it that all the pulleys are free and well oiled. It's as well to remember that new ¼-in. or ⅛-in. steel cables can only be obtained by permit, which means you won't get *any*, so it's up to you to make those you have last out. If there are signs of fraying, and you have any spare lying about, it will pay you, if you cannot do it yourself, to have these spare sections spliced in place of the damaged piece by a professional splicer. The screen should be dusted over at least once a week with a soft, long-handled brush. If you decide to wash it down, in the case of rubber screens, make certain the seams are not inclined to rot, then after brushing down, apply with a soft large sponge, lukewarm water and Lux. Work downward in sections, sponging off any soapy remains, keeping your water clean by frequent changing, and avoiding tide marks.

If surface is too bad and yellow, spraying is the only cure, but this calls for expert attention.

Floats require cleaning once every week. It's a tiresome job, but it must be done if it's perfection you are after. The same applies to lamps and fittings around the building; it's a golden rule, every lamp and fitting once a week.

Do not forget your exit signs; if these are off the secondary you may court trouble by failing to notice one of them is out, and that's the time when the licensing authorities jump on you. Gangway lights are all too often left till they are of no value, so make it a habit to see all are functioning.

THIS WEEK'S PROJECTION ROOM

Projectionettes and their capabilities continue to be a subject of controversy wherever projectionists meet. Some champion the girls and base their enthusiasm on their experience of a trainee who has surpassed all expectations. Those taking the opposite viewpoint declare that not one in a hundred has the making of a reliable technical worker. [Training on the G.-B. circuit is referred to in R. H. Cricks's notes on page vii.—ED.]

E. H. Trimmer, chief projectionist at the Embassy, North Harrow, an A.B.C. house, is one of the enthusiasts. He writes in to Guild H.Q. as follows: "I am enclosing a photograph of Mrs. Cunningham (Winnie to the boys in the box) in action in our projection room.

We consider that we have been most fortunate with our first projectionette. After two months' strict training, Winnie is quite able to take her turn on the projector with the rest of the projectionists, and is fast becoming a most valuable addition to the projection staff.

However, it must be admitted that she is a woman who is mechanically minded and is very interested in the electrical equipment in the box.

She handles the Ross H.I. arcs extremely well.

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recently opened under new management were designed and manufactured by A. Coltman & Co. of Hounslow, who even under prevailing conditions are still planning and producing displays which are by far the best that can be obtained and make attractive the front of any theatre.

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FOR DEC. 8 RELEASES

Compiled by A. W. Owen

"SHEPHERD OF THE HILLS"
(Paramount)

CERT. A. 8,769 ft. Reg. No. F.4435. Reviewed in KINE. September 4, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Wayne, Betty Field.
ATMOSPHERE.—Romantic melodrama of the American backwoods, in Technicolor, telling of the reformation of a man who, convicted of shooting, escapes and returns in an assumed name, is able to prevent his son from being a killer.
ORGAN.—"Shepherd's Hey," Grainger, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.2614 by the Royal Opera Orchestra, Covent Garden.

"THE GREAT MR. NOBODY"
(Warner)

CERT. U. 6,703 ft. Reg. No. F.4416. Reviewed in KINE. August 28, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Eddie Albert, Joan Leslie, Alan Hale, William Lundigan.
ATMOSPHERE.—Comedy-drama in sentimental vein, concerning a shy, unselfish youth who jeopardises his own future because of his too sensitive regard for the feelings and troubles of others.
ORGAN.—"Three Dream Dances," Suite, No. 1 only, S. Coleridge-Taylor (Ascherberg), with adaptation from the orchestra piano conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8876 by the London Palladium Orchestra.

"WHISTLING IN THE DARK"
(M-G-M)

CERT. A. 6,594 ft. F.4598. Reviewed in KINE. October 23, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Red Skelton, Conrad Veidt, Ann Rutherford.
ATMOSPHERE.—Comedy crime melodrama in mystery house settings, with secret passages, menacing figures and mysterious gadgets, yet with a glorious slapstick climax.
ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2889 (Boston Philharmonic Orchestra) or H.M.V. B.D.572 by Reginald Foort (organ).

"TIGHT SHOES"
(General F.D.)

CERT. U. 6,187 ft. Reg. No. F.4455. Reviewed in KINE. September 11, 1941.
PUBLICITY.—One 6-sheet.
STARS.—John Howard, Binnie Barnes, Broderick Crawford.
ATMOSPHERE.—Comedy-melodrama based on an original story by Damon Runyon that promotes hilarity at the expense of American political chicanery and graftmaking. Versatile racketeer entertainment.
ORGAN.—"Woodland Pictures" Suite, No. 1, Percy E. Fletcher (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by Columbia D.X. 465 by the B.B.C. Military Band.

"MUTINY IN THE ARCTIC"
(General F.D.)

CERT. A. 5,485 ft. Reg. No. F.4452. Reviewed in KINE. September 4, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Richard Arlen, Andy Devine.
ATMOSPHERE.—Melodramatic story of romance, courage and treachery in the polar regions, one of the Arlen-Devine series.
ORGAN.—"Four Ways" Suite, No. 1, "Northwards," Eric Coates (Chappell), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2665 by the New Light Symphony Orchestra.